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## LITERATURE.

*The Sacred Books of the East.* Vol. I. *The Upanishads.* Translated by F. Max Müller. Part I. (Oxford: Clarendon Press.)

PROF. MAX MÜLLER's grand scheme of presenting to the English reading public a translation of the most important sacred books of the East in as perfect a manner as modern science will allow has now fairly made a beginning. It in every way answers to the requirements of the times; for several imperfect collections of old versions of some of the most famous books of the East show that there is a demand for this kind of literature, and it cannot be denied that the older translations, on which literary men of the day are forced to rely, are sadly out of date, being at once loose and inaccurate, as well as vitiated by all kinds of preposterous sentiment and false taste. Eminent philosophers and historians, however, use them with implicit confidence, and draw inferences accordingly, to the serious prejudice of their work. It is time to put an end to all this confusion, and Prof. Max Müller's series will, it is to be hoped, contribute to the cause of truth, though one certain result will be that some of the sacred books of the East will, in future, hold a far humbler position in general esteem than has hitherto been the case.

The first volume published appropriately contains the beginning of the translation of the *Upanishads* from the Sanskrit. There can be little doubt that these tracts do not belong to the earliest stage of the Vedic religion, but they represent to us the fundamental ideas of that religion as finally systematised in the form handed down to us. The general character of the Vedic literature, in its several stages as we have it, is that of a literature of professional priests. It mostly gives the prayers, or rather incantations, that the Brahmins used, and occasionally still use; directions for the ceremonies, and speculations on their meaning. The genuine *Upanishads* are the esoteric theology of old India, and give us the key to ancient Indian thought on all subjects, for in ancient India all thought on any subject was purely theological. Their general importance was recognised more than two centuries ago by the Muhammadans, and since then by European scholars, and especially Prof. A. Weber. In historical times a certain number of these tracts have become, under an artificial and subtle system of interpretation, the foundation of the metaphysical schools which form modern Hinduism; the ceremonial notions being converted into metaphysical ones. A

translation of these tracts, then, fitly takes its place as the first volume in the series; for, to Englishmen, India naturally occupies, or rather should occupy, the first place in the East; but in intrinsic interest it must be admitted that they are vastly inferior to many of the volumes promised, especially to those relating to the Chinese religion and to Buddhism.

Prof. Max Müller has chosen for the present volume five of the chief among the very numerous existing *Upanishads*, viz., the *Khândogya*, *Talavakāra*, *Aitareya*, *Kaushitaki brāhmaṇa*, and *Vājasaneyisamhitā Upanishads*, which are decidedly as genuine and important as any. The first two belong to the *Sāmaveda*, the third and fourth to the *Rigveda*, and the last to a recension of the *Yagur-Veda*, commonly known as the White *Y. V.* They thus represent the opinions of many of the schools which early arose and still subsist among Indian priests. As is known to most who study Indian matters, the great Brahmanical sacrifices demanded four sets of priests, and each set had its own *Veda* and liturgies, which have become hereditary, and these, again, split up into subordinate groups; the chief groups are thus represented here. What, then, is the main object of these *Upanishads*?

The followers of the Vedic religion did not, generally, intend expiation or anything that is suggested to a modern mind by the word sacrifice. Their long and exceedingly complicated ceremonies included libations, and, in most cases, goats or other animals were killed. It is therefore usual to term them "sacrifices" in English, but in reality they were magical ceremonies with a supposed creative result. They built up, for the person on whose behalf they were done, a new body in the other world, or brought him such kinds of prosperity as he most desired; the most trivial details were symbolical, and contributed directly to the desired result. The strictest accuracy was required; just as in building a house it is necessary to look to levels and the adjustment of the bricks or stones, or run the certain danger of the house falling, so any oversight or error in the rites was supposed to lead to calamities such as the creation of a maimed body for the sacrificer, or even worse. Details were gradually worked out at the cost of a stupendous waste of reasoning power, and this, no doubt, constitutes the first fetishist stage of Indian theology. But in course of time the mysterious "*brahman*" came into prominence as a general cause of the universe, and with it came the secondary or *Upanishad* stage. In this, the student is taught to meditate on syllables and words used in the sacrifices, and even on parts of the rites, and to identify them, eventually, with this "*brahman*." According to the *Upanishads*, then, the knowledge of "*brahman*" is the proper outcome of all the ceremonies, and some of these tracts even imply that this knowledge makes the ceremonies superfluous. It is this tendency to put knowledge (or mysticism) above works that has led to the popularity of the *Upanishads* with the founders of the modern Hindu sects, and has enabled them to identify "*brahman*" with almost any Hindu deity they selected. The above may be taken as a very brief

account, in broad terms, of the object of the *Upanishads*, but they often contain much more, and are full of repetitions and very childish nonsense.

It will be thus obvious that, so far from being a system of early Indian philosophy, as has been assumed, these tracts are merely an application for a special purpose of certain notions which may, perhaps, be termed philosophical. What early Indian philosophy was must be gathered from incidental references in the *Upanishads* and *Brāhmaṇas*; there is nowhere a systematic exposition of it in these books. The Brahmins have, indeed, drawn up such a system for themselves in the *Vedānta-sūtras*; but, though it may be of much use, it cannot be accepted by critical students as final, for it belongs to a later stage, when metaphysics had great influence. Prof. Max Müller has made a contribution of much importance for this purpose in a consideration of the two chief technical terms in the *Upanishads*, *ātman* and *sat* (Prof., pp. xxviii.—xxxviii.). The account of the literature of the books now translated, as given in the preface, is very complete. The volume likewise contains a general preface to the series, in which Prof. Max Müller gives information as to the system of transliteration adopted, and repeats his well-known views as to the value of the religious books of the East.

If it be recollected that a scheme like the present one not only involves translation of very obscure and difficult texts, but also requires that they be made intelligible, it must at once be admitted that the execution of this first volume affords much hope for the future and encouragement for perseverance in the task.

A. BURNELL.

## MARIN SANUTO.

*I Diarii di Marino Sanuto.* Tomo I., parte I. (Venezia: a spese degli Editori.)

THERE exists no monument of ardent and persevering zeal and attention in collecting State papers and officious correspondence of every kind and chronicling facts like that which is due to Marin Sanuto. At the same time, there is, perhaps, no instance of such liberal assistance and encouragement being given by a Government to the laborious undertaking of one of its subjects, though the Venetian Government is generally reputed to have been most cautious, nay suspicious and fond of mystery. Marin Sanuto profited by the facility which family connexions and his official employment both in the capital and in the territory of the Republic procured him, in order to collect an unrivalled treasure of documents and historical materials. He was entitled to say that, as the holder of a magisterial office, to which he had been frequently elected, and the duties of which he discharged for a considerable length of time, he had had ample opportunity of knowing the truth, not merely with regard to Venice, but to the whole world. Day after day he took care to note everything worth noticing, and to collect papers, public and secret, so that "no author will ever write anything valuable on modern history unless he consults my diaries, in which is registered all that has happened." After

examining, according to his own account, all the volumes of the "Cancellaria," he composed the *Lives of the Doges*, before he gave up his whole leisure to contemporary history, and in fact became the first public historiographer of the Republic, though he got no such official nomination as Andrea Navagero in 1515, and many in later times.

His days were those in which the destruction of the national politics of Italy laid the whole country open, not merely as before to foreign intrigues and occasional armed or diplomatic intervention, but to foreign preponderance. Though the power of Venice was already on the decline, and never entirely recovered from the blows inflicted by the war of the League of Cambrai, she still continued a great centre of political and commercial interests, the admirable management of affairs in which she excelled causing her to be better informed of what was going on all over the world than any other Government or State. No other place was equally well adapted for obtaining general information, and all this information is condensed in Sanuto's Diaries. Their contents offer the greatest possible variety. There are to be found, either *in extenso* or in abstract, the reports and papers addressed to the various magistrates on administration, politics, diplomacy, church business, war, commerce, police, the transactions of the different offices, public edicts and placards, extracts from the papers of the Council of Ten, private letters and materials sent to Sanuto from the time his zeal and scrupulous veracity as a collector and writer became known, and he got assistance and encouragement on all sides. It is only in these Diaries that most of the priceless Reports of the ambassadors of the Republic from 1492 to 1527 have been preserved to us in copious extracts, which are among the most valuable sources of modern history. From the moment the importance of Sanuto's undertaking began to be appreciated, he obtained free access to everything, a Government decree ordering him to be admitted to the sittings of the magistrates in order to take notes, and to the official correspondence, which proves the trust placed in him. In his volumes, according to Rawdon Brown's remark, "very little notice is to be found of himself, and that little is too often painful, for it shows that (though of noble birth) he was a poor, unfortunate, and disappointed man." The *straniero* who, for forty years, has dedicated unwearied hours to Marin Sanuto, and has rendered great service to his own country by collecting everything in the Diaries referring to English history, has not shown himself ungrateful to the author. His tomb is unknown, but the house on the Fondamenta Ponte del Meglio, where he died on April 4, 1536, has been decorated with a tablet and inscription stating that it was once the property "*Marini Leonardi f. Sanuti viri patr. rerum Venet. Ital. orbisq. universi fide solertia copia scriptoris aetatis suae praestantissimi.*"

The present age has been trying, successfully and to its own great advantage, to redeem the inconceivable neglect of the last two centuries, which seemed to have nearly forgotten Sanuto's principal work. In the first instance, numerous extracts were made from the Diaries with reference to the history

of foreign States and nations; beside Rawdon Brown (who more than forty years ago published three volumes of extracts, in addition to the immense number of those contained in his *Venetian Calendars*), T. Gar, E. Cicogna, and V. Lazari made use of them for Alberi's collection of the Reports of the Venetian ambassadors of the sixteenth century, sections of Rome and Constantinople; Cérésolle for the history of Switzerland; Valentinelli for the southern Slavonic provinces; G. Wenzel and the writer of these lines for Hungary; while numerous authors, Italian and foreign, Cicogna, De Leva, Romanin, Joppi, Ranke, Carl Lanz, Carl Hopf, G. M. Thomas, Gregorovius, M. Brosch, A. Baschet, C. de Cherrier, R. Sathas, and others consulted them for various purposes. They all acknowledged their high value, and expressed a wish for the publication of the entire body, an undertaking which Prof. von Höfler of Prague and Prof. Thomas of Munich considered to be the most important that could be made at Venice. At Venice, the same opinion was held as to the importance of a publication of the Diaries in their original form, but the difficulties of such an enterprise were equally felt. The immense bulk of the work—fifty-eight folios—at one time suggested the idea of publishing summaries or regests; but this scheme was soon given up, for the originality of this unique work would have been destroyed and its interest impaired. Finally, the lately founded Historical Society resolved to undertake the printing of the original text, limiting itself, for the present, to the first twelve volumes, embracing the years 1496 to 1511—in fact, the most important period.

The publication of the Diaries began in January last in monthly parts, of which five have appeared, completing the first part of the first volume—from January 1496, to February 1498—and beginning the second. The editor of the volume is Federigo Stefani. The text is that of the original MS., which, having been transported to Vienna, was restored by the Austrian Government to Venice in consequence of the Convention concluded after the war of 1866, when the copy ordered by Francesco Donato was exchanged for the autograph. The original orthography has been preserved; no account is given of the critical labour concerning the text, nor are there any notes or references of any kind, which would have been very desirable. The numerous mutilated names of men and places are to be explained in one of the three indexes which will accompany the volume.

While the printing of the Diaries is in progress, the Abate Rinaldo Fulin is continuing the publication of Marin Sanuto's history of the French campaign in Italy, 1494—95, under the title of *La Spedizione di Carlo VIII. in Italia*. Muratori printed in vol. xxiv. of the *Rerum Italicarum Scriptores* a *Chronicon Venetum*, or *De Bello Gallico*, attributing it to Sanuto, who was known to have written on this subject. The identity of Muratori's publication with Sanuto's work was, however, soon denied, and Jacopo Morelli, the learned librarian of the Marciana (died 1819), proved that it was the

first part of the inedited Diaries of Girolamo Priuli. In Venice, Sanuto's work, mentioned by himself in the Diaries as well as in a note about his writings, was nowhere to be found, and nothing was known of it until Daru, in his *History of Venice*, indicated its existence in a MS. of the Royal (now National) Library of Paris, with a dedication, dated December 31, 1495, to the Doge Agostino Barbarigo. C. de Cherrier (died 1871) made ample use of this MS. for his *Histoire de Charles VIII., Roi de France*, and believed it to be the first part of the Diaries, which were well known to him from his long studies in the Venetian archives and libraries. This is not the case; the history of the French campaign forms a work in itself, different in the manner of composition and style from the Diaries, which begin where it ends; but this by no means lessens the value of the discovery. I do not exactly know whether its importance is so great as the Abate Fulin imagines, the diplomatic as well as military history of this fatal expedition having been so fully illustrated in our days by documentary evidence; still, the editor deserves high praise for this new contribution to historical literature, which contains a good deal of information not to be found elsewhere, besides exhibiting the views of a keen observer. The publication, which has been a slow one, is now drawing towards its close.

Another smaller work of Marin Sanuto, the *Itinerario per la Terraferma Veneziana nell'anno MCCCCLXXXIII.*, was published by Rawdon Brown at Padua in 1847. It is a most curious description of the territory of the Republic at the time of the war against Ferrara, 1482—84, in which Venice, Pope Sixtus IV., Naples, and Florence were engaged, and which threatened to upset all Italy. Sanuto, who wrote a history of this war, published at Venice in 1829, made an inspection of the places together with the syndics of the Republic, and he gives us some insight into the military condition of an epoch when even the most insignificant places were put in a state of defence. The description makes it clear how it came about that a few years later the French found, notwithstanding, so little serious resistance when they invaded Italy. The autograph, with sketches of fortifications, &c., is preserved in the library of the University of Padua.

A. DE REUMONT.

*Rambles in North-West America, from the Pacific Ocean to the Rocky Mountains.* By John Mortimer Murphy. (Chapman & Hall.)

If the cession of Oregon to the United States by the Ashburton Treaty of 1846 was in reality eventually determined by the consideration that the territory was not worth keeping, it must be allowed that the grounds for the decision were singularly erroneous. And what makes the error the more extraordinary is the fact that it was not based upon mere hearsay, but upon the Report of a Commissioner specially sent out by the British Government to examine the country and ascertain its value. The legend still survives that the English agent was chiefly influenced



to an unfavourable opinion by the circumstance that the salmon he found swarming in the Columbia could not be induced to take the artificial fly; and this serious shortcoming of the Pacific fish, meeting him at the very outset, would no doubt have a chilling effect upon the sportsman Commissioner. We may say, however, by the way, that this abstention, although the rule, is not absolute, for Mr. Murphy tells us that he succeeded on two separate occasions in taking with the fly several fine specimens of the *Salmo quinnat*, or spring silver salmon—the king of the ten tribes of salmon of the Western Ocean. Without altogether accepting the current story of the Commissioner's Report, we may assume that it was of an unfavourable character, and the author of it must have been smitten by a marvellous blindness to the essential elements of material wealth. Probably his examination of the country was as limited in extent as it was superficial in character, so that he saw only the rugged, forest-covered district along the coast. The fertile valleys of Western Oregon, which now yield rich harvests of the plumpest and whitest of grain and fruits of every clime in unexampled profusion, the grassy vales and uplands east of the Cascade Range which now form the grazing grounds of innumerable cattle, and the stores of mineral wealth hidden away in the mountains remained unvisited and unknown. Yet it seems strange that the swarming fish of the bays and rivers, the crowding salmon and trout, the cod, and herrings, and oysters, the magnificent timber of the boundless forests, the mighty water-power of the Columbia, did not strike the observer as containing sources of extraordinary wealth. The truth is that the shores of the Pacific were far away from England in those days—out of reach and possibility of usage—and resources so inaccessible, even if recognised, would hardly be deemed of great value. And so this grand and fertile region was tossed over to the United States with indifference or contempt. But after all, although the judgment upon which it was founded was so mistaken, the transfer is not to be regretted—since it was just and right—for the American Government appear to have made out by far the best title to the land. The Oregon of that day is now divided into the State of Oregon and Territory of Washington; and of these, the former, with a population of 200,000 only, including both Chinese and Indians, exports 20,000,000 dols. worth of produce, and has property of the value of 165,000,000 dols., so that for its population it is one of the richest and most prosperous communities in the world. Other States and territories have sprung up around, on both sides of the Rocky Mountains, Idaho, Nevada, Montana, Utah, and Wyoming. Of all these newly settled countries, Mr. Murphy gives a full and particular account. He describes with much minuteness the physical characteristics of the different regions, and their flora and fauna; and gives statistics of population, trade, resources, institutions, and indeed everything which bears upon the progress, prosperity, or social and material condition of the country. The author's statements are founded upon per-

sonal observation and enquiry, and his book may no doubt be trusted as a very complete and authoritative compendium of information on the subjects of which it treats. Mr. Murphy waxes enthusiastic only when he comes to speak of the physical beauty of the country, which he describes as among the grandest in the world. And in truth this part of North America abounds in scenery which is unsurpassed in its varied loveliness and magnificence. The lofty, snow-clad peaks of the Cascade range of mountains, such as Mount Hood and Mount Jefferson, wide-spreading inland seas like Puget Sound, great rivers, with mighty cataracts, such as the Shoshone and Columbia, huge rocks and chasms as in the lava beds and Yellowstone region, supply the element of grandeur; and with these, in many parts, as in the beautiful Williamette Valley, are mingled the softer charms of grassy prairies and valleys, watered by streams and lakelets, and literally carpeted with flowers of infinite variety and a brilliancy of colour which is absolutely unequalled. These flowers, many of which, transported hence, have become the chief glory of our English gardens, are here seen growing in native wildness and luxuriance—asters, lupines, salvias, larkspurs, lilies of the valley, the bright gold and lavender camass, violets, and a hundred other sweet blossoms, with wild roses and acres of gorgeous rhododendrons.

Mr. Murphy claims for the Columbia rank as a king among rivers:—

"It may be safely stated that no river in the world, the Nile perhaps excepted, can equal the Columbia in variety and grandeur of beauty. The Rhine in comparison with it is only a rivulet, and its most famous heights only hillocks compared to the stupendous pinnacles and chains that stretch for miles along the shores of the Great River of the West. . . . What river but this can show mountains a mile high, rising perpendicularly from the water's edge? terraces that extend for a distance of 300 miles along its banks, at an elevation of from 100 to 1,000 feet? towering crags that loom up apart to a height of 900 feet? trees that have an altitude varying from 100 to 300 feet? and an outline of its own that spreads out in places into a lake six or seven miles wide, or contracts into spaces forty or fifty feet in width? None. Hence it stands pre-eminent in its sublime grandeur."

Of personal adventures the author says little or nothing, although he hints that his silence is not due to any lack of material. The omission is, we think, to be regretted. The narrative is one of personal travel and experience, and would have been appropriately enlivened by the introduction of such an element of interest; while the substantial value of the work would have been in no degree lessened. As it is, *Rambles in North-West America*, while thoroughly readable and full of valuable matter, just falls short of being highly attractive from the lack of this life-giving element of keen individual interest in the writer and his doings.

W. B. CHEADLE.

*History of Ireland: The Heroic Period.* By Standish O'Grady. Vol. I.

*Early Bardic Literature, Ireland.* By Standish O'Grady. (Sampson Low & Co.)

EUGENE O'CURRY, in the most valuable work he has left behind, his *Manuscript Materials of Ancient Irish History*, tells us that in the year 1839 he was one day at work at the Royal Irish Academy when Moore came in, accompanied by Petrie. On O'Curry's desk were the Book of Ballymote, the Book of Lecan, the Black-and-White Book of the MacEgans, the Four Masters, and other ancient MSS.

"I had never before seen Moore, and after a brief introduction and explanation of the nature of my occupation by Dr. Petrie, and seeing the formidable array of so many dark and time-worn volumes by which I was surrounded, he looked a little disconcerted; but after a while plucked up courage to open the Book of Ballymote, and ask what it was. Dr. Petrie and myself then entered into a short explanation of the history and character of the books then present, as well as of ancient Gaelic documents in general. Moore listened with great attention, alternately scanning the books and myself; and then asked me, in a serious tone, if I understood them, and how I had learned to do so. Having satisfied him upon these points, he turned to Dr. Petrie, and said: 'Petrie, these huge tomes could not have been written by fools or for any foolish purpose. I never knew anything about them before, and I had no right to have undertaken the History of Ireland.'"

The moral of the story, here pointed by Moore himself, surely is that no man should take in hand an ambitious work dealing with the history and antiquities of Ireland without that preliminary knowledge which would be counted indispensable by a student setting about a similar work elsewhere, more especially without some acquaintance at least with that language in which so many Irish historical documents are preserved.

Mr. O'Grady unhappily seems to have set no higher value on this preparatory discipline than did some of his predecessors. In the second of the works named at the head of this article\* he tells us that he is not a professed Irish scholar (61). We are sorry to have to add that both books contain, amid much that is good, too numerous evidences of their author's want of acquaintance, not merely with the language at first hand, but with what Irish scholars have done to illustrate the history of the island, and present many of its records in an English dress.

He agrees with Tigernach ("Tiherna" and "Tierna" he calls him) in regarding the foundation of Emain-Macha and the reign of Cimbeth as the first trustworthy point in the history. While thus occasionally exhibiting something like a wholesome historical scepticism, he yet believes that long before St. Patrick's time Ireland had not only conquered Alba and West Britain, and occupied London, but had "twice, if not oftener, invaded and plundered Gaul." Most of the space of these volumes is however occupied less with historical narration than with abstracts of bardic legend, and comments upon it. Unfortunately the specimens of this old literature are not here given in a trustworthy

\* Here referred to as vol. ii.

form. Mr. O'Grady's extracts—if we may call them such—fail in simplicity; often recal neither the letter nor the spirit of the ancient tales; the names are presented in every conceivable barbarous shape; and no authorities are given from beginning to end. *Beltine* is translated in Vallanceian fashion "Month of the fires of Bel." "Atha Cliah" is not "the Bridge of Hurdles" (i., 101), but Hurdle-Ford, *Ath-cliaith*. Of the Ogham writing, again, our author says, "Cryptic . . . it was not." This confident statement may be accurate; but *a priori* the converse is more probable, while it is supported by Irish tradition, ancient and modern. It is, we believe, Cenéladh the Learned, that Priscian of the Cinél-Eóghain, who died A.D. 679, that, giving in ancient Irish fashion the place, the time, the person, and the cause of inventing Ogham, tells (or is made to tell) his readers that the place was "Hibernia Insula quam nos Scoti habitamus;" the time, that of Bres mac Elathan; the person, Ogma, Bres's brother; the cause, that the learned might have a language different from that of rustics. And Hugh Boy Mac Curtin (1732) was, no doubt, only repeating what he was taught when he spoke of the penalties attached to the study or use of the secret characters by those not legally qualified. "A noble moral tone," says Mr. O'Grady in another place, "pervades the whole [ancient literature]. . . . Strange to say, [the bards] inculcated chastity" (ii., 43, 44). To us it seems that Sir Henry Maine went nearer the mark when he said of ancient Ireland, "The common view seems to have been that chastity was the professional virtue of a special class," i.e., the sacerdotal or monastic (*E. H. of Institutions*, 61). To cite one other instance, "The gods of the Irish were their deified ancestors" (ii., 78). No doubt the Immortal Spirits, the *Sídhe*, occupy a leading place in native tradition; but who were Crom, 'Anu, Brigit, Goibnend Goba, Manannán mac Lir, if not personifications of certain forces of nature, probably respectively Thunder, the Moon, Fire, and the Sea?

The most striking feature of these books is one we have already alluded to above—the strange and repulsive orthography of proper names. Loegaire Búadach, a champion who fought by the side of Cu-Chulaind, here appears as "Leairey Bewda." "Ossian" and "Oiseen" represent Oisín the son of Find. A famous hound would hardly have answered to the name "Braan" (for Bran), any more than King Ailell would have recognised a son called "Orloff." The very *Sídhe*, sacred figures in legend, are vulgarised into "Shee." It is unnecessary to point out how barbarous, illusory, and inconsistent with itself such a method is. Its proper counterpart would be found in some new History of France where, for the convenience of the English reader, the names should appear as Bonypart and Robbespeer, Ovayrne and Pwawtoo.

It would be an easy but an unpleasant task to enlarge these comments by similar criticisms, and by indicating questions which might reasonably be expected to meet with examination in a work of the kind, but of which the reader would in vain seek the answer from the volumes of Mr. O'Grady.

What, for instance, was the origin of a *gess*, that strange class of demand or prohibition which a hero might not oppose? What was the relation of Celtic to the feudal chivalry? and what the precise meaning of the Four Masters when relating, at the year 1583, the bloody end of young Geróid Mac Cochláin on his first assumption of heroship? What definite conclusions as to its system can be drawn from the numerous detailed references to *draidheacht*, druidry, magic? And the enquiry would be full of interest how it comes that certain divinities are referred to in wholly different terms at different periods of the literature. Mr. O'Grady, for instance, takes the Dagda for a god, for he equates him with Zeus (ii., 72). In this, though not consistent, he is probably practically accurate; but how is it that in so old a composition as the *Brudin Dá Derga* in the Book of the Dun this same personage is pointed out as a cook to King Conaire Mór—"three in long aprons doing cookery—a man hoary-white and two youths with him, . . . the three chief cooks of the king those, to wit, the Dagda and his two pupils, Séig and Ségda?"\*

While we have thus had to point out some of their faults, any notice of these books would be unfair which should not recognise two good features which they possess—the clearness with which their author sees the true character of the early Irish chronicles, "the history," as he well says, "of the gods and giants rationalised by mediaeval historians;" and their easy and animated style. Both characteristics are illustrated in a passage in vol. i. (pp. 18, 19), which we had marked for quotation. We have only space, however, for a parting observation. Some of Mr. O'Grady's most important extracts profess to be drawn from the *Táin Bó Chuailnge*. Now many of his errors would be almost impossible were a good edition of that famous tale in the hands of the public. An edition has long been promised; but in Ireland literature seems to wear a mantle heavier than lead, and we seem to be nothing nearer to seeing the Irish prose epic in print.

DAVID FITZGERALD.

*The Light of Asia.* By Edwin Arnold, C.I.E. (Trübner and Co.)

MR. ARNOLD, whose successful attempt to present the spirit of Jayadeva's Gita Govinda to English readers in his *Indian Song of Songs* has already been noticed in these columns, has in the present work made the still bolder attempt to familiarise English readers with the beauty and pathos of the early legend of the life of the Buddha. That legend, as preserved to us either in its Sanskrit form in the *Lalita Vistara*, or in its Pali form in the *Madhurattha Vilāsini*, or in the *Nidāna Kathā* at the commencement of the *Jātaka* commentary, deals only with the life of Gautama up to the time when he had accomplished the Great Renunciation and had fairly entered upon his career as a teacher and preacher. And, accordingly, Mr. Arnold does not deal with the life of the Buddha as a whole, or give any account of his death, but in the poem which he places in the mouth

of an Indian Buddhist confines himself to the earlier period treated of in the Buddhist works we have mentioned. *The Light of Asia* is in short a poem on the "Great Renunciation" as looked at, not from the critical standpoint of the modern historian, but with the reverence and earnest feeling of a believing poet in the times of early Buddhism. We have the voluntary incarnation, the miraculous birth, the prophecies of the brāhmins and of Asita, the Buddhist Simeon; the story of the wonderful child teaching his teacher; the boyish rivalry with Devadatta; the ploughing festival; the competition for the hand of Yasodharā; the palace of pleasure; the warning song of the angels; the four signs; Yasodharā's dreams of ill omen; the prince's departure from home; his practice of asceticism; the beautiful story of Kisā Gotamī; and a new story of how the young enthusiast saved a lamb from the sacrifice; the legend of Sujātā, and of the great struggle and victory under the Bo Tree; and finally the touching incident of the wanderer's return as Buddha and teacher to his forsaken home, ending with the conversion of his sorrowing father and of his widowed wife, happy at last in the greater good resulting from their sometime bitter loss.

A poetical version of a tale the main incidents of which are so familiar must lose all the interest depending on mystery of plot; and the strangeness and distance of the scene and of the time demand of the reader some intellectual effort. It is scarcely probable that an author who has to struggle against such disadvantages can expect his work to appeal to popular taste. But Mr. Arnold has maintained with great dramatic consistency the rôle of his Buddhist enthusiast; and has caught with commendable accuracy and sympathy the spirit of the ancient faith. It is true that the archaeologist might detect several anachronisms in the details of dress or of architecture, and might even object that the people of Buddha's time are supposed to believe in some gods and legends which were really of origin so late that they were born after the sun of Buddhism had altogether set in India. But critical acumen and historical accuracy would have been inconsistent with the character who is supposed to tell the tale. And if a graver charge were brought that the Buddhist occasionally talks very questionable Buddhism, the reader should bear in mind that the Buddhist sects were at least equal in number to those of the Christians, that the supposed narrator may have belonged to some school who held that the Nirvāna was a state beyond the grave, and that a Buddhist may very well have been at the same time a sad heretic and a very excellent poet. It will be very evident, indeed, that, though a Dissenter, he was a very orthodox Dissenter; and a person of considerable culture and of unusual poetical gifts. There are many passages of great beauty and power, in which he rises to the height of his great argument, and which will make it easy for his modern reader to enter into the feelings which the noble and tender character of their great reformer inspired in the earnest hearts of his Indian followers. Mr. Arnold may therefore be congratulated on the successful accomplishment of the

\* *Leabhar-na-hUidhre*, facs., fol. 94.



difficult task he has set himself, and those who feel at all in sympathy with the subject will be able to appreciate the beauty of the picture he has drawn.

T. W. RHYS DAVIDS.

#### NEW NOVELS.

*Roderick Hudson.* By Henry James, jun. 3 vols. (Macmillan & Co.)

*The Lady of Oakmere.* By Charles Durant. 3 vols. (Chapman & Hall.)

*Sidonie.* By Mrs. Compton Reade. 3 vols. (Chapman & Hall.)

*A Woman of Mind.* By Mrs. Adolphe Smith. 3 vols. (Sampson Low & Co.)

*Great Grenfell Gardens.* By H. Buxton. 3 vols. (Tinsley Bros.)

*A Queen of Two Worlds.* By Laurence Brooke. 3 vols. (Samuel Tinsley & Co.)

*Maud Atherton.* By Alfred Leigh. 2 vols. (James Blackwood.)

MR. HENRY JAMES, it is pleasant to reflect, is rapidly and steadily making himself a name and a place among English novelists. Not long ago he gave us that brief and charming book, *The Europeans*; then we had of him *Daisy Miller* and *Four Meetings*, a couple of psychological studies of a merit almost as rare in English as the method they example; and now, in orthodox three-volume form, he sends us *Roderick Hudson*. It is practically a new book, though it was first published in Boston some three or four years since. To say that it is strongly suggestive of an admiring acquaintance with Ivan Tourgueniev is as much as to say that it is tolerably unhappy throughout, and that its ending is miserable indeed. Tourgueniev loves to treat of wasted lives; he finds his materials among the bankrupts of humanity; he is the sardonic, unsympathetic Shakspeare of a world of petty and trivial Hamlets. Mr. James is not averse from practising the study of the same section of social pathology. Fortunately for his readers, however, he has the gifts of intellectual charm and good temper, and is saved thereby from the reproach of grimness and cruelty that else might possibly attach to him. *Roderick Hudson*, like most of its kindred, is only pleasantly uncomfortable. Told by a man of the fashionably inexorable temper, it would be intolerable; but Mr. James's tact and serenity keep him always on the right side of the hedge, and *Roderick Hudson* is a singularly readable as well as a singularly vigorous and clever book. Perhaps in the end you are inclined to owe Mr. James a grudge for killing off his hero instead of letting that poor creature go away to Lucerne after Christina Light, and enjoy himself in his own natural and immoral way; but you forgive him at once when you recall how amiably and intelligently he has been discouraging to you from the first, what a deal of brilliant and striking work his three volumes contain, how many picturesque and original persons they have introduced to you, and how much that is new and true they have told you about men and things. After all, too, if Mr. James does murder his hero, there

is something from his own point of view to be said in excuse of that feat, and it does not come home to you with such bitterness as is yours over the shameful violence done to Lucy Feverel and Neville Beauchamp. Roderick Hudson, as a man in love, and very creditably in love, is interesting, and not unworthy of regard; but despite the certitude of insight with which he is apprehended, and the athletic ease and cleverness with which he is done, I find him the weakest fact about the book. Perhaps he suffers a little in the neighbourhood of such figures as Christina Light and Rowland Mallet, as Augusta Blanchard and Mr. Leavenworth, as Mrs. Hudson and the Cavaliere Giacosa, which seem to me as good work of their kind as later literature can show.

In *The Lady of Oakmere*, a not unpleasant book as books go, Mr. Durant, trenching modestly on a breach of the only one of the Ten Commandments that may not lawfully be broken in English print, tells the story of a lovely and spotless married creature who is beloved by some three gentlemen at once. The first and least important is, of course, her husband; for the second she owns her regard in impassioned terms; the third is fain to adore in silence and from afar. For some reason or other the spotless and lovely one is good enough to die; whereupon the hopeless and silent person, who has all the talents, and has meantime become a rising parliamenteer, takes opium and expires also; while the third of the quartet, the handsome and favoured being, is left to console himself with other married creatures for ever and ever. That Mr. Durant, having brought his heroine to the verge of crime, should have relented of his fell design and sent her to the tomb to all intents and purposes an honest woman, speaks much for his love of virtue, if it says little for his artistic conscientiousness. It is curious, however, that, having done a really clever thing in his Jack Calvert, and having said things more than one that with a little complaisance will pass for clever, he should have been able to persuade himself that there is enough of life and sex about his heroine to justify him in making three men in love with her; even though these three men are but the manly figments of the average three volumeer.

It is hard to read *Sidonie* on any terms; it is vulgar, and it is inept, and after a dozen pages life is a nightmare of impatience till you have come to the end on't. The line is drawn at adultery; but there is much vague talk of God and art and so forth, a vast deal of slang, much affectation of passion and intelligence: and it seems a pity that the book was ever written.

As exemplified in the personage of Sylvia Clevedon, Mrs. Adolphe Smith's idea of a woman of mind is of a lovely creature born of Tory parents and tintured with a philosophical Radicalism which impels her to devote herself, first of all to the task of awakening whatever there may be of latent energy in the bosoms of the gilded youths about her, and afterwards to that of improving the condition and keeping an eye upon the morals of the British workwoman. Although this

charming person's father is foolish enough to leave his money away from her, and she has for a while to live on thirty shillings a week, she enjoys herself considerably, and ends by marrying the man of her heart—a gilded youth whom she so rouses as to turn him into a tragedian of parts that enable him to popularise “Byron's magnificent tragedy” of *Marino Faliero*, and impart vitality to a series of extracts from *Kenelm Chillingly*. Sylvia herself is not badly done, and there is merit of a more or less conventional kind in the portraits of Amy Leveson and Mr. Dawson; while, handled with more of firmness and assurance, the character of Andrew Graeme would have been really very successful. Altogether, *A Woman of Mind*, which is carefully and sincerely written, is a commendable little book.

*Great Grenfell Gardens*, by the authoress of *Jennie of the Princes*, is not a strong work, but neither is it offensive nor is it particularly tiresome. There is a writing young lady in it, who is the heroine, and there is a middle-aged and accomplished lawyer in it, who is the hero; and at the end, after some crosses and a little unhappiness, these two retire to a lettered ease in a London suburb and live aesthetically ever afterwards. Their story is but one of several on which Mrs. Buxton makes her interest depend. The writing young lady has a sire and two sisters, and both these sisters have sweethearts; then the accomplished lawyer has a *protégée* with a wonderful voice, who, ere making a tremendous first appearance at the opera, is sent to live with a pleasant old German person, who has an ill-conditioned spinsterly daughter, who has a rascally stockbroker lover, who aspires to the hand of a rich American, who wants to visit a certain countess, who has for toady a curious kind of literary woman, who knows the editors of the *Sphere* and the *Lyre*. And so on, and so on. That the novel has a skimpy and desultory air is not, therefore, the fault of its materials, but rather that of its authoress, who with time and pains might have made her romance of a suburban square a good deal better than it is.

For *A Queen of Two Worlds*, which is tediously harmless and inoffensive, it is a very good specimen of the forcible-feeble style of writing, and reminds you somehow or other of an exaggerated exercise in elocution. It has not very much plot, and its characters are all more or less unreal; but the language in which its story is told is vaguely magnificent, and, of their kind, the structure and rhythm of its dialogue are lordly things. “Her life,” declaims the artist-hero, “save for that one act of weakness, was a round of unselfishness, devotion, and suffering; and I humbly believe that at the great day when all are judged by One who can read the inmost secrets of the heart her brow shall not go uncrowned.” Has not that an elocutionary ring about it? The embarrassing thing is that at the end of the speeches the professor always fails to cut in and correct his pupils by mouthing them anew once get over that, and the resemblance is very perfect.

What is the matter with *Maud Atherton*,

which is villanously incorrect and passably ill-arranged, is that it is too innocent and artless, and babbles more mildly and fervidly and positively than is necessary about Art and Love and the Magazines, and things of that sort. The hero is a kind of literary man who, if a little dwarfed and stunted, reminds you in somewhat of the gorgeous beings of French romance: and the heroine has a speciality for the interpretation of Mendelssohn (who seems to be the author's favourite composer), and is endowed besides with all manner of graces and virtues. In addition to these, there is an actress who, at seventeen, astounds the world in tragedy, and turns out to be somebody's long-lost cousin; there is a hovel-poet of fourteen talking noble English and dying of consumption; there are brain fevers, sacrifices, young ladies getting them to nunneries, romances, forgeries, with other attractions too numerous to mention. And somehow, when all is over and done, you have a kind of notion that, if the author only knew a little more about life, he might some day write a readable novel.

W. E. HENLEY.

#### CURRENT LITERATURE.

In *The Shakspeare Key* (Sampson Low and Co.) the Cowden Clarkes have arranged under 115 headings — like Alliteration, Beast and Man, Conceits, Peculiar Construction, Peculiar Use of Words, Shakspeare's Self-illustration and Comment, Similes, &c. — a vast number of quotations from Shakspeare which will be very useful to the student of the poet's characteristics and style. The "Recurrence of Particular Points," No. 88, pp. 627—52, in which the special notes of particular plays are discussed—as the earliness of *Romeo and Juliet*, and its likenesses to *Love's Labour's Lost*, the spuriousness of *Henry VI.* — is full of value, but there is, unhappily, no index to gather up in one view all the notes scattered through the big volume of 810 pages on each play. The largest chapter, that on "Dramatic Time," of 180 pages, sadly wants more digestion, and the addition of the Time Analysis of the plot of each play which Mr. P. A. Daniel has laid before the New Shakspeare Society. This latter would show several passages that belong to "short time" put under "long time," and *vice versa*. Also, under *The Merry Wives*, pp. 110—12, there is no comment bringing out the confusion of Shakspeare's having put Falstaff's second adventure on the morning of the same day on the afternoon of which his first adventure had already taken place. The art with which Shakspeare has concealed the passing of the month between scenes ii. and iii. of act I. of *Julius Caesar*, by hooking on the evening of March 14 to the afternoon of February 13, by Cicero's "Good even, Casca; brought you Caesar home?" as if it were home from the crown-offering of February 13, is noted, though the point is not distinctly enough brought out. No notice is taken, either, of Shakspeare's glaring mistakes and carelessnesses as to time in his dramas, which cannot be got over as instances of art on any theory of short and long time. On p. 40 it is not the toppers' mustachios, but their noses, that get stained purple. The quotations gathered under 97, "Shakspeare's Self-illustration and Comment," fail to prove their point, because there is no attempt to show that these passages are extra-dramatic, and do not naturally suit the characters that utter them. They only show what the Clarkes' opinion of Shakspeare is. Now, there are extra-dramatic passages in

Shakspeare, as where he makes Lear propose to talk to Cordelia of the state of political parties (in James I.'s time), Gonzalo talk of Elizabethan travellers' stories, "when we were boys;" Achilles—the opposite of Ulysses in character — echo Ulysses' philosophy, &c.; and these should have been collected. As to the sonnets, we trust that a truer view than the Clarkes' will prevail among Shakspeare students, that these poems are the most remarkable "self-revelation" that ever existed, and yet "tell nothing whatever of the person writing or the person addressed;" "there is in them not a syllable that declares the personality of either their object or their author." Surely the self revealed in the sonnets is Shakspeare's younger self, the self of the writer of *Hamlet* and *All's Well*, and the character of their object, the man who inspired them, is clear, as Mr. Spalding has shown in his excellent paper in the *Gentleman's Magazine* for March 1878. But, on the whole, we can honestly commend *The Shakspeare Key* as full of valuable material to the student, though we hold the surviving author or the publishers bound to furnish an index to it.

*Public Addresses by John Bright, M.P.* Edited by James E. Thorold Rogers. (Macmillan.) When the literary merits of Mr. Bright's speeches and addresses are considered, with the productions of his whole life in review, it is probable that his eulogists will not take most of their extracts from the volume which is just issued. It contains no speech delivered in Parliament, and is a collection of miscellaneous addresses which Mr. Bright has delivered since 1863 in various towns throughout the country. To some extent, undoubtedly, these utterances, which are placed in chronological order, fulfil the service the editor claims for them—that "of historical review." We get glimpses of the respective policies and proposals of the party to which Mr. Bright is attached, and of that to which he is vehemently opposed, under the strong light of Mr. Bright's oratory. The literary merit of these addresses would, it is probable, be greater throughout if some of them had not been delivered under circumstances which scarcely called for oratorical display. Mr. Bright is the object of devoted and affectionate respect to hundreds of thousands of men in the northern towns, and they call upon him for a speech on every possible occasion. Mr. Bright knows the position he has achieved. "Many things," he said at Birmingham in 1863, "which I advocate are thought rather foolish at first, but in time people come up to them, and I have the satisfaction of being a little ahead of the Government, and often of the nation." Unquestionably, the finest piece of eloquent composition in this volume, and it is one of Mr. Bright's masterpieces, is the address which he delivered at the inauguration of the statue of his great friend and fellow-worker, Richard Cobden. But before we arrive at that there are some very remarkable passages, in all of which the invariable clearness and simplicity of Mr. Bright's style are apparent. His gibes against the Church Establishment will, perhaps, attract most attention, because they are carefully studied and highly relished by the speaker. In 1868, the archbishops and bishops stood up in St. James's Hall, amid a crowd of lesser dignitaries and clergy of the Church, to denounce Mr. Gladstone's proposal with regard to Ireland, and Mr. Bright asked at Liverpool—

"What was this meeting about? . . . I wish they would do it oftener, and I wish it had been their practice in past times. I never knew them meet to promote peace or to condemn war. . . . But now when they think—and in my opinion they are mistaken in the presentiment—that their Church in England is menaced by proceedings which are being taken with regard to the Church in Ireland, they are all up in arms, and one would suppose that

the whole country and Christianity were going at once to ruin."

A good example of the highest literary merit of Mr. Bright's addresses is obtained in the peroration of his speech at a luncheon at Bradford just after he had delivered the fine inaugural address before the statue of Cobden. After speaking of Cobden and of peace, Mr. Bright concluded thus:—

"The fact is, the world, as we are in it but for a very short time, does not seem to go on very fast, and we must be satisfied if we can only move it a little; but the interests of all mankind are so bound up in this question that it only wants that you should dispel the sort of fog which intercepts their vision, when they would come at once to see a promised land which was within their reach, and a fruit such as they have never tasted that was within their grasp; and if this view could once be opened to the intelligent people in these countries of a constantly growing intelligence, I have a confident belief that the time will come—that it must come—that it is in the decrees of the Supreme that it shall come—when these vast evils shall be suppressed, and men shall not learn war any more, and God's earth shall not be made, as it is, a charnel-house by the constant murder of hundreds of thousands of His creatures."

A SCOTCH "working mechanic, now past his seventy-third year," Mr. John Bulloch, last December put forth his *Studies on the Text of Shakspeare; with numerous Emendations*. He was started in his work by Mr. Lionel Booth's reprint of the Folio of 1623 in 1862, and since that time has printed a great number of emending letters in the *Aberdeen Herald*, and possibly other places. Whether any one of these emendations is of worth enough to find its way into the text of Shakspeare, we much doubt. Perhaps the "busiliest" for "busy least" of the *Tempest*, III. i. 15, has the best chance. Changes like "scambles" for the "scamels" of the *Tempest*, II. ii. 176, as "a generic term signifying different creatures, birds or quadrupeds, frequenters of rocky heights, and named by him as *scambles*, from the verb *scamble* and *scambling*;" like "Signor Fop" for Grumio's *Sugarsop* in the *Shrew*, IV. i. 90, are as feeble as they are needless. Inanities of like kind are sown broadcast through Mr. Bulloch's book. The *Hamlet* gravedigger's "Get thee to Jaughan; fetch me a stoup of liquor," is emended into "Get thee a-jogging," and so on. But we do not wish to be hard on the innocent amusements of a worthy working-man, or the kindly subscribers who have enabled him to produce his book. We only wish that he and other emenders of *Hamlet*, who deal with "the dram of eale," which Mr. Bulloch emends into *cale*, would work at the Second Quarto, the real original of the play of *Hamlet*, in its old spelling, and not in the pernicious modernisations that editors, under publishers' orders, give the public. The emenders would then see that in this Second Quarto, which first gave "the dram of eale" to the world, the word *devil* is twice spelt *deale*—

"The spirit that I have seene  
May be a *deale*, and the *deale* hath power  
T' assume a pleasing shape"—

so that if *deale* = "devil," *eale* must be "evil."

*Les Peuplades de la Sénégambie*, par L.-J.-B. Béranger-Féraud (Paris: Leroux), is a careful compilation dealing with the history, customs, manners, and legends of the native tribes inhabiting the basin of the Senegal and the adjoining districts. The author appears to have spent a considerable time on the Western Coast of Africa, and was thus able to bring personal experience to bear upon the information to be acquired from books. He enjoyed, in addition, the advantage of being a medical man, and was thus professionally initiated into many mysteries which usually withdraw themselves from the ken of ordinary mortals. By no means blind to the faults inherent to negro nature, he never-



theless thinks that Senegambia, if managed in the proper spirit, may become a source of wealth to France. The author lays no claim to erudition, he supplies no anthropological measurements or philological disquisitions, but presents us, instead, with an animated account of negro life, and a large number of native stories and legends, sometimes dressed up, we cannot help thinking, into a garb more acceptable to European tastes than a plain unvarnished rendering of them would have proved.

IN his *System of Shakspeare's Dramas* (St. Louis: G. J. Jones and Co.), Mr. Denton J. Snider has set himself a good subject, to show

"that the unique and all-surpassing greatness of Shakspeare lies in his comprehension of the ethical order of the world. . . . that Shakspeare, in this sphere, as elsewhere, is all harmony; no contradictions cloud his poetical horizon, nor does he ever make the *dénouement* a logical annihilation of the entire play" (i. 10-11).

Now the test of this theory and of Mr. Snider's capacity as a critic is, of course, *Henry VIII.*, and the way in which Mr. Spedding's most able discussion of that play is met. And as we find, on the one hand, that Mr. Snider rejects the unquestionably genuine parts of *Pericles* as spurious, so we find, on the other, that he accepts the assuredly spurious parts of *Henry VIII.* as genuine; and while he admits that Henry "is a wretch, a bigot, a hypocrite," and that "there ought, doubtless, to be punishment for his moral violation—his career looks too much like a career of successful villany"—yet, because his "divorce from Catherine is [in Mr. Snider's view] the symbol of divorce from the [Roman Catholic] Church" (ii. 435), and political enfranchisement has been reached; no foreign domination will hereafter fetter the souls of Englishmen; here we arrive at the true reconciling result of this struggle." Now this is, of course, mere fudge; just a shirking of the difficulty that Mr. Snider has put himself into by rejecting the best modern criticism which shows the double authorship of the play. But, although Mr. Snider is deficient in poetic sense and critical power, though he is alarmingly cumbersome and wordy, and, as a theorist, often outgermanises the Germans, yet his book will interest those students of Shakspeare who can accept, for instance, the following as the motive of *Timon*—the first play with which Mr. Snider deals—"The relation of the individual and of society to property, and the conflicts which arise therefrom, constitute the fundamental theme of the play."

*The Succession to the English Crown: an Historical Sketch.* By Alfred Bailey. (Macmillan.) This book is simply a *résumé* of English history from the legal point of view of the succession and title of the different sovereigns. It is incomplete because it does not take into account the origin and nature of English monarchy, and does not attempt to trace the development of the law of real property and its encroachment on old constitutional precedent. Mr. Bailey is only at home when he reaches the period in which the law of real property was formulated. Then he holds a brief for the Tudor and Stuart kings, and justifies on legal grounds their proceedings against possible pretenders to the throne. In this part of his book Mr. Bailey urges many considerations that are often forgotten, and brings forward a legal justification for many acts that, at first sight, are condemned as arbitrary. But in the earlier period he has no connected theory of constitutional procedure to guide him. Thus he assigns the accession of John to a will of Richard I., and dismisses the interesting questions connected with the facts of John's accession by the vague remark, "The English nation ratified, though not without hesitation, the will of Richard, and the worthless John became king in accordance with constitutional precedent." The fact of the

existence of this will of Richard's is quite new to us, and we are at a loss to know whether Mr. Bailey thinks that John succeeded by virtue of Richard's will, or the popular ratification of it, or by constitutional precedent. His language gives us a choice of any of the three modes. The value of Mr. Bailey's remarks when he departs from his strict subject may be judged by the following example:—"I cannot forbear from remarking here, how short-sighted is the policy of men when they depart from the paths of right."

#### NOTES AND NEWS.

MR. JOHN GUEST, F.S.A., has in the press to appear shortly, *Historic Notices of Rotherham: Ecclesiastical, Collegiate, and Civil*. The work will contain, besides numerous extracts from local and national records, contributions by Mr. J. D. Leader on "Roman Rotherham," by Prof. Green on the Geology of the district, and by Dr. Falding on Nonconformity in Rotherham. Many illustrations will enrich the volume.

NEARLY all the municipal records of Weymouth (several of which relate to the fourteenth century) were offered for sale by auction on the 1st inst. by the representatives of Mr. James Sherren, of St. Mary's-street, Weymouth. The present town clerk, at the beginning of the auction, put in a protest on behalf of the corporation against their sale, but the auctioneer persisted in his attempt to dispose of them. The reserve was fixed at £300, and as no offer was made in excess of that sum the documents still remain for sale. The Town Council had previously offered £100 for their records, but without avail. These documents were for many years deposited in a stable, and were given to Mr. Sherren as of no value. Many of them had previously been burnt by the housemaid, and no doubt the whole collection would long ere this have experienced the same fate. A very exhaustive description of the contents of the "Sherren Collection," written by the late Mr. Riley, will be found in the Fifth Report of the Historical Manuscripts Commission. It is earnestly to be hoped that these municipal records may revert to their legitimate owners.

THE list of additions to the London Library during the year 1878-79 has just been issued to the members. The foreign department has received considerable accessions in presents from the Governments of Belgium and the Netherlands, through the interposition of their ambassadors. Forty-five volumes of historical records relating to Belgium, and several works of M. Gachard concerning Charles the Fifth and the Low Countries during 1576-85, are of especial value. The present Lord Vernon has presented to the Library his predecessor's noble edition of Dante's *Inferno*, privately printed in three magnificent folio volumes.

METHODISM has always prospered in Cornwall, and for the sake of the Cornish Methodists Mr. Robert Symons, C.E., of Truro, has reprinted from Wesley's Journals the details of his Thirty-one Itineraries, commenced in 1743 and finished in 1789, through that county. Mr. Symons has added to his work an appendix of statistical tables on the Methodist chapels and the members of the society in Cornwall at the close of 1876; and has prefixed to it a map of the circuits and chapels in this year. This little volume deserves the second edition which its author thinks "will probably be required."

WE understand that Sir Thomas F. Wade, K.C.B., H.M.'s Minister in China, who is well known as one of our first Sinologists, and whose grasp of the Chinese language is in some respects unequalled, will, during his present term of service, revise some of his excellent works on Chinese, with the view of publishing

new and improved editions. So great has been the demand for these books that they are now quite out of print.

THE Rev. T. J. L. Mayer has recently prepared translations of the Psalms and of St. Matthew's and St. Mark's Gospels into Pushtu.

WE learn from the *New York Nation* that Messrs. Montgomery and Co., auctioneers, 87 Camp-street, New Orleans, have been offering for sale *en bloc* before August 10, for a fixed sum, a "collection of letters and documents mostly addressed to, or written by, General Daniel Morgan during the Revolutionary War." The collection embraces 245 numbers. After the above date it will be offered in parts. Autographs of Washington, Jefferson, Hamilton, Lafayette, Lee, Laurens, Steuben, T. Pickering, Greene, Gates, B. Lincoln, Lord Sterling, Patrick Henry, &c., are among its attractions.

THE *Quadrat* states that "A List of the Reproductions, both imitation and in facsimile, of the productions of the Press of William Caxton," with some preliminary observations by Mr. B. H. Beedham, of Kimbolton, England, will be manufactured in the United States by Mr. John Springer, of Iowa City. Only 125 copies (out of a total of 250) will be reserved for America, and Mr. Springer should be addressed after August 1 for specimen sheets and further information.

M. H. WALLON has just published a new and revised edition of his *Histoire de l'Esclavage dans l'Antiquité*. He has preserved the Introduction, dealing specially with modern slavery, which was written in 1847, and has appended the decree for the abolition of slavery promulgated April 27, 1848, and drawn up by the Commission on which he served as secretary.

THE death is announced of M. de Gristy, author of a study on *Otway* and of an *Histoire de la Comédie anglaise à la fin du XVII<sup>e</sup> Siècle*.

DR. JOHN KOCH has translated Chaucer's humorous *Parlement of Foules* into German, in the metre and rhyme of the original. Dr. Koch has also just published a careful edition of three old French poems, Chardry's *Josaphat*, *Set Dormanz et Petit Plet*, in the *Altfranzösische Bibliothek*.

THE second part of Mr. William Rossetti's comparison of Chaucer's *Troilus and Creseide* with Boccaccio's *Filistrato* is in the press for the Chaucer Society.

DR. KARL HORSTMANN, of Sagau, Silesia, who has edited in Germany so many Early-English legends of saints, has been for some time in England at work in the Cambridge University and Bodleian Libraries, and now at the British Museum and Lambeth, on his edition of the great long-line Collection of Early-English Lives of Saints formerly attributed to Robert of Gloucester, for the Early-English Text Society. He has copied eight MSS. of this large collection with his own hand, and is now examining and extracting from all the other MSS. of it, and also all the scattered independent Lives of Saints, which he will put into the third volume of his edition.

IT is in contemplation to establish a branch of the Asiatic Society at Osaka, Japan. The Rev. Dr. Syle, president of the Yedo branch, has taken a prominent part in the movement.

PROF. LANZONE, of Turin, is preparing a work upon Egyptian mythology, and another upon a papyrus which represents the passage of the sun through the hours of the night.

ALPHONSE DAUDET is engaged upon a new novel, *Les Rois dans l'Exil*.

THE Société de Littérature Chrétienne de Saint-Paul, 15 rue de Pas, à Lille (Nord), offers a prize for the year 1879-80 for an "Etude philologique sur Saint-Cyprien." The subject for 1880-81 is an "Etude philologique, historique et philosophique sur Prudence."

THE Kirchenrath Heinrich Langethal, who died on July 22 at Keilhan, near Rudolstadt, was one of the veterans of the modern popular educational movement. Fifty-one years ago he laboured with Friedrich Fröbel at the foundation of the famous Erziehungsanstalt of the latter, the parent of the thousand Kindergarten schools in all parts of the world. Later he was a teacher for many years in the public girls' school at Bern. Langethal was also one of the few surviving veterans of the German War of Liberation, having served as a lieutenant in the Lüitzow corps.

THE Zürich papers record the death of the poet Heinrich Leuthold in the lunatic asylum at Burghölzli, at the age of fifty-two. A collection of his poems, edited by Prof. Jakob Bächtold, was published last Christmas.

At the annual assembly of the Bern Historische Verein, which was held on June 22 under the presidency of Dr. von Gonzenbach, papers were read by Profs. Stern, Hagen, Vetter, Dr. Blösch, and others. Pfarrer Ochsenbein gave an account of a little-known but interesting champion of the Reformation, Jean de Léry. He made an attempt, in union with a number of persecuted French Protestant exiles, to found a Republic in Brazil, and, after suffering many disasters, returned to France and took part in the wars of religion. Finally, after the St. Bartholomew Massacre, he sought a refuge in the territory of Bern, where he obtained settlement as a pastor.

THE *Athenaeum Belge* announces the publication by Messrs Lebègue of *Le Siècle des Artevelde*, a study on the Moral and Political Civilisation of Flanders and Brabant by Léon Vanderkindere, Professor in the University of Brussels.

A NEW weekly literary paper has just been started in Rome under the editorship of Deputy Francesco Martini, the author of many sparkling comedies. Its title is *Fanfulla della Domenica*, but we believe that it has no connexion with the satirical daily paper entitled *Fanfulla*, and politics are entirely banished from its pages. The first number promises well, and contains, among other things of interest, a graphic description of the Monsummano *fêtes* for the inauguration of the Giusti Monument, a thoughtful review of Carducci's "Ode to Prince Louis Napoleon," and a capital article by the editor on the unpopularity of the Accademia della Crusca.

A NEW Turkish provincial newspaper is about to appear at Rhodes, under the title of *Bahri-Seft* ("The Archipelago").

THE July number of the *Church Quarterly Review* has a fair sketch of the careers of "Chaka and Cetewayo," and a common-sense article on "The Scriptural View of Wine and Strong Drink." The latter would hardly have been worth writing but that Canon Farrar has lent his reputation as a Biblical scholar to the paradoxes of fanatical teetotallers; as it is, it is as well written as the case allows of.

THE *Deutsche Rundschau* for August contains a curious article by Herr Lasker, entitled "Wort und That," which gives a metaphysical account of the origin of the antagonism between Word and Deed, and then proceeds to an historical survey of man's development viewed as an attempt to wrestle with this contradiction. Finally, everything is applied to explain the condition of German civilisation at the present day. Herr Bailieu, in an article headed "Haugwitz and Hardenberg," gives a summary of Ranke's *Denkwürdigkeiten*, with a few additions made from MS. sources. Herr Sauerwein writes pleasantly his impressions of Norway and its inhabitants.

WE have received *The Popular Names of British Plants*, by R. O. A. Prior, M.D., third edition (F. Norgate); *Jenkinson's Practical Guide*

to the Isle of Wight, second edition (Stanford); *The London Guide*, fifth edition (Stanford); *Examination Papers issued at the First Examinations under the Intermediate Education Act (Ireland) in June and July 1879* (Dublin: Browne and Nolan); *The Whitelands Series of Standard Reading Books for Girls*, ed. J. P. Faunthorpe, Standard VI. (Stanford); *Blackie's Comprehensive School Series* (Blackie).

#### NOTES OF TRAVEL.

WE deeply regret to learn that to the long roll of those who have fallen victims to the climate of Africa must now be added the name of Mr. Alex. Keith Johnston, F.R.G.S., the leader of the African Exploration Fund's Expedition from Dar-ès-Salaam to the head of Lake Nyassa. The Royal Geographical Society have received a telegram from Dr. Kirk, H.M.'s agent and consul-general at Zanzibar, announcing that Mr. Johnston died of dysentery on June 28 at Behobeho, a place which is, doubtless, identical with Berobero, and lies a little to the north of the point where the Rivers Urunga and Ruaha unite and form the Lufigi. After despatching the melancholy news to Zanzibar, Mr. J. Thomson, the geologist and naturalist of the expedition, proceeded on his journey. A short notice of Mr. Keith Johnston's chief contributions to science appears elsewhere.

SWISS travellers have long been happy in the use of an ordnance map which, regard being had to its accuracy in a most difficult country as well as to its technical merits, is generally acknowledged as the best in Europe. But it is not perhaps generally known that this map as it was given to the public was a reduction from the original drawings made by the Federal staff under General Dufour, and that these are now, in course of publication, revised up to date. Their accuracy of detail and beauty of execution are marvellous, and the traveller who purposes a prolonged stay in one spot and likes to find his own path will find them the most useful of pocket companions. Permission to publish a portion of Dufour's survey (Canton Valais) was given some years ago to the Swiss Alpine Club. It seems desirable to mention this fact as the *Saturday Review*, in disputing the claim of Dufour's maps to the first place among European surveys, has recently quoted against him this piece of his own work! Alpine travellers may also be glad to learn that, in consequence of the numerous inaccuracies in measurements and nomenclature which have been pointed out in their work, the Austrian staff have consented to revise some of the sheets of their new map of Tyrol.

THE August number of the *Monthly Record of Geography* opens with a brief account of his recent journey across Africa by Major Serpa Pinto, in the form of a letter to the Earl of Northbrook. These notes are the more interesting as they are illustrated by a map of the region traversed, in compiling which the explorer's field-books, original charts, and journals have been used, Major Pinto having freely submitted them to the Royal Geographical Society for that purpose. Mr. J. McCarthy's paper on his journey across China into Burmah, which follows, is also illustrated by an excellent map of Central and Southern China. Capt. Patterson's melancholy death by poisoning lends especial interest to his notes on Matabeli Land, which were found among his papers, and are communicated by the Colonial Office. The geographical notes are unusually full, the more noteworthy being those on the lower Oxus, on threatened forest destruction in North-Western India, and on Mr. Hillier's journey from the Yangtze-Kiang at Hankow through the Chinese provinces of Hupei, Honan, and Shansi. Lord

Northbrook supplies an obituary notice of Mr. R. B. Shaw, late British Resident at Mandalay, and the death of Dr. C. Williams, the first holder of that unenviable post, is also recorded. These notices are followed by a remarkable letter on the longitude of Lake Nyassa, dated from "Stanford's Geographical Establishment," the upshot of which is that Livingstone gave the north end of the lake as 35°, and the only authority since his time, Mr. Cotterill, places it somewhere else—a result which Mr. J. Bolton conceives "must be gratifying to all admirers of Livingstone!"

#### LETTER FROM PEKING.

Peking: April 19, 1879.

Several Japanese Buddhist priests and from ten to twenty Japanese students in Peking are making themselves acquainted with the modern spoken Chinese. Some are within the bounds of the Japanese Legation; others live privately in lodgings outside. Both classes of students have the hope of Government employ when they have acquired fluency in the use of the Chinese language. These young men are well educated and thoughtful, and are greatly interested in the subject of religion. Some look on the chief religions of the world with a critical eye. They have had the opportunity of studying the Confucian and Buddhist religions, and now they are giving their attention to Christianity and Mohammedanism. Some of their essays on these subjects I have seen.

In one of these essays, which lies before me, the writer commences by saying that religion is necessary as a force to overcome that class of human sins which are secret and not amenable to the punishments inflicted by the Governments existing in the world. The aim of religions is to exhort to virtue and deter from vice, and, as the object of Governments is to protect virtue and ward off vice, the two should work in union, and religious societies may and ought to be instituted. There is a coincidence here with the doctrine of the Pope's Encyclical letter recently issued, which argues that the Roman Catholic religion should be favoured by European Governments as being able to lend them efficient help in checking certain evils (e.g., Socialism) by religious teaching and the inculcation of sound morality.

He proceeds to state that Confucius, Shakyamuni, and Jesus, the founders of the three greatest of the world's religions, were animated by compassion for mankind in their life-work. They were not divinely appointed to it, but took it up spontaneously from their being endowed with intellectual aptitude and suitable moral gifts. He admires the voluntary sufferings, the teaching without weariness, of these religious guides, and also their renunciation of self, exhibited especially in the monkish observances of the founder of Buddhism. He attacks celibacy and abstinence from animal food as practised by the later Buddhists and by Roman Catholics, and praises Luther for protesting against monkery. He also mentions with honour a Japanese reformer called Sin Ran, who founded a new Buddhist sect in his country based on the abandonment of these principles of monkery, and on some other things. This sect became very popular. It advocated the extended use of the story of the western heaven and the worship of Amita, the Buddha who conducts the soul to Paradise. It is a singular instance of independence in thought that the founder of this sect should be compared to Luther; but the resemblance cannot be deep.

He notices the doctrine that the nature of man is evil, and, according to some, good. His own view he declares to be that humanity was at first without stain, and became what it now is, whether good or bad, by training, just as a piece of cloth can be dyed black or brown as you



wish. He appeals to the Chinese philosopher Me-tze in support of his opinion.

Heaven and hell, he is quite sure, are inventions. Men must be led to virtue by the hope of reward. Hence the heaven of the Buddhists and Christians. Human nature, he remarks, acts nobly under the influence of hope. This led Columbus to the discovery of America and Watt to the invention of the steam engine. He proceeds to say that Confucianism is superior to these two religions because it says nothing of heaven and hell, and refuses to give instruction on the unseen world after death and on spiritual beings. Yet, he says, it is vain to expect men to lead virtuous lives unless they have the hope of such happiness as is promised by the Buddhist and Christian religions. In the light of reason that happiness is imaginary. From the standpoint of these religions the belief is that happiness is a short road to social order and the moral improvement of mankind. It is hard to say which way is best. He says, too, that religions change as human knowledge advances, and so it must be in the future. He does not think that ultimately all mankind will adopt one religion.

Another of these Japanese students has been studying Mohammedanism. A book on that subject has been published in Japan by a member of the Buddhist travelling Commission, which went to Europe a short time ago to make enquiries into the religious systems of the West. My friend has compiled from this work an account of Mohammed and of Arabia. He writes a good Chinese style. He is fair in his opinions, and, while he praises Mohammed for goodness of intention in the outset of his religious career, he does not fail to denounce his ambition and unscrupulous cruelty when he became an aspirant after empire. He points out the dependence of the religion of Mohammed on Judaism and on Christianity in its main principles—the worship of one God, prohibition of idolatry, prayer, and purity of heart.

Others of these young Japanese have studied Christianity and adopted it as their own faith. They feel prompted to the study of religions, and their minds are very susceptible to impressions, while they make a great effort to be reasonable and impartial. By their education, however, they know Confucianism better than any other religion, and when they compare it with Christianity they are in danger of ignoring the value of those spiritual ideas and tendencies which are wanting in Confucianism, and prominently characterise Christianity. Some of them have become attracted to our religion and have adopted it as their own faith, but the majority take the position of critics without having themselves any religion.

A new volume of the *Transactions of the North China Branch of the Royal Asiatic Society* has been published. The first article is on the stone figures placed in front of Chinese tombs, and on human sacrifices at imperial funerals. It is by one whose loss as a Chinese scholar is still keenly felt by his friends and by the public, Mr. W. F. Meyers. The execution of the elephants, horses, and other animals with human figures forming the avenue of animals at the tombs of the Ming dynasty, near Peking, Mr. William Simpson has pronounced to be inferior to that of Egyptian avenues, and not deserving to be regarded as specimens of high-class art. Yet, he observes, they are not rude art. The fact is that the figures are made, not by professional sculptors, but by common workmen under the direction of the Board of Works in Peking, where there are no eminent sculptors to compete for a commission. These animals were first introduced in the Ts'in and Han dynasties. The object was to do honour to the dead, and to ward off evil influences. The symbolism involved in the use of tigers and unicorns, in dragon entablatures

and in tortoises supporting stone tablets, is discussed in a very instructive manner. They mean that the dead should be honoured as if they were still living. An Emperor when dead should be Emperor still. Mute statues represent the officers who stand before the Emperor on state occasions. The monumental pillars at the entrance of the pathway to the tomb are said to be the tokens by which the spirit, when wandering disconsolately, is able to find its way back to its sepulchral home. Mr. Meyers remarks that during the Crusades the heraldic blazons of griffins and unicorns and other more or less fabulous animals found their way to Europe from the East, and thinks a part of this heraldic symbolism may be traced to conceptions of this kind prevalent among the early Chinese. He traces the habit of immolating animals at funerals which came into prevalence in the Ts'in dynasty—two centuries before Christ—to the love of magnificence. So with the practice of immolating favourite courtiers by the same Imperial family. I am rather inclined to think that Mr. Meyers should have added that these usages were probably borrowed from Tartary; I believe the late Archimandrite Palladius thought so too.

Mr. E. H. Parker has contributed a useful collection of words peculiar to certain dialects, but many are disguised forms of good old-fashioned book-words. He has given no characters, and he needs to be more thorough and discriminating.

During the severe famine with which China has been visited, and impelled by the novel theory that famines are owing to changes in the sun as indicated by variations in the solar spots, Mr. Hosie has taken from Chinese books all the recorded famines and years of drought from A.D. 620 to A.D. 1643—amounting to about 600 instances. Famine years occur in groups of two, three, or four successive years. This has been clearly shown by Dr. Fritzsche, who has lately calculated the general results of the observations which, for more than twenty years, have been carefully made at the Russian Observatory in Peking. The grouping of famine years is proved; the connexion with solar spots is not yet proved.

Mr. Kingsmill follows with an utterly incredible theory of the identity of the old Chinese language with Sanskrit. He undertakes to explain ancient poems once sung by the people of North China to express their feelings in appropriate and simple language, and, instead of patiently working out the meaning with the help of native exposition, he throws ridicule on the careful commentaries of the Chinese mediaeval times, and turns each word into some Sanskrit equivalent which has nothing whatever to do with it. He not only censures the native commentators unsparingly, but also the whole modern school of foreign Sinologists, who, he says, with the works of Niebuhr and Mommsen before them, have been unable to advance a single step towards a critical analysis of the numberless legends of old China. Of this I am somewhat confident, that neither Niebuhr nor Mommsen would see any value in the hypothesis that the Chinese are one of the Indo-European peoples. Such an hypothesis is not less mistaken in philology than it is useless in ethnology, because the Chinese are like the Tartars in features, colour, and, to a large extent, in language, as they are also to other neighbouring races, whereas they are not like the Indo-Europeans.

A long paper by Dr. Fritzsche on the climate of Eastern Asia concludes this number. During his residence of nine years in Peking as director of the Observatory maintained there by the Russian Government, he has been unwearied in collecting facts in meteorology, and his caution in judging seems to be as great as his means of enquiry have been ample. The monsoons of the

China coast, the tyfoons of those seas, the long periods of sunny calm during the winter which often occur in China, the causes of the direction of winds, the rain-fall, and other meteorological phenomena are here explained. He has had the use of facts collected at 147 places of observation in China, Japan, Siberia, Mongolia, and Siam; and in his register of these facts he carefully distinguishes between observations made with instruments that have been tested, and those over which there is no check which can be depended on. Now that Dr. Fritzsche's attention is drawn specially to the question of famines we may hope to know the causes, so far as a wide range of meteorological facts can make them known. As the Chinese climate is as regular as that of any part of the world, we may hope to learn also whether the wide planting of woods on the now denuded mountains and treeless plains of North China would really be a cure for drought, and also what other remedies can be applied with hope of success.

JOSEPH EDKINS.

#### SELECTED BOOKS.

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## CORRESPONDENCE.

## THE ETYMOLOGY OF BIGOT.

31 Queen Anne-street, W.: July 26, 1879.

The origin of the word *Bigot* has excited so much interest from time to time, and has been left in so unsettled a state by the latest authorities as well in this country as in France, that perhaps you will allow me a short space in support of the explanation which I adopted, but by no means originated, in my *Dictionary of English Etymology*, and which Mr. Skeat condemns, speaking of it in his *Etymological Dictionary* as my guess.

In the earliest instances (with a single exception, to be subsequently considered) in which the word occurs, it is applied under the Latinised forms of *Bigutta* or *Begutta*, in common with the synonymous *Bighinus*, *Beguinus*, *Beghardus*, *Bizochus*, to associations of men and women widely spread over Germany, Italy, and Provence, who, like the friars of the third order of St. Francis, professed a religious life, and wore a distinctive dress, without shutting themselves up in cloisters or binding themselves by permanent vows. We do not gather from the quotations that there was originally anything offensive in the names themselves. Thus, according to the *Breviloquium*, "*Beghardus et Beguina et Begutta sunt viri et mulieres tertii ordinis.*" Joinville, in his *Life of St. Louis*, says that "*le bon roy—fit en plusieurs liex de son royaume mesons de Beguines.*"

A charter of the Bishop of Tournai, A.D. 1499, speaks of "*nonnullae mulieres sive sorores, Biguttæ apud vulgares nuncupatæ, absque votorum emissionē.*" But the pretension to superior strictness of life easily falls under the suspicion of insincerity, and thus these names soon began to imply a charge of exaggeration and even hypocrisy. The *Vocabularium utriusque Juris* explains *Beguta* as "*idem quod Beguina, Gallice bigotte, quam vocem in prævum hodie sensum detortam pro muliere supersticiosa fere solent accipere.*" "*Bigot*, one that seemeth more holy than he is, a scrupulous or superstitious fellow."—Cotgrave.

An example of this offensive application of the term as early as 1425 is given by Carpentier: "*Iceului Rebours en appellant l'abbé de Creste Bigot, qui est un mot très injurieux selon le langage du pays.*"

On the same principle the other names above cited acquired a similar offensive meaning. Of *béguine*, Gattel in his *French Dictionary* says: "*On le dit par injure d'une fausse dévote.*" "*Bigin*, *bigot*, superstitious hypocrite."—Speight. "*Beghart*, *gleischner* (a hypocrite), *Beghardus*, *Phariseus*, *Conversus*."—German and Latin Dictionary, 1482. So Florio explains *Bigiocco* or *Bizocco*, *Bizocca*, "*a dissembling Puritane, a puling saint-seeming woman.*" Now it is certain that the fraternities known by the foregoing names all wore a dress of coarse dusky cloth, like that worn by the Gray Friars in England and the *Petits Frères bis* or *bisets* in France. And what can be more natural than that, like these French and English friars, they should have been designated Gray-coats, from the coarse gray habit which they all wore? For all these names, with the exception perhaps of *Beghard*, may be legitimately explained in that sense. The Italian *bigio*, friar's gray, sheep's russet (Florio), becomes in some dialects *biso*, corresponding to French *bis*, dark-coloured, dingy. Of *bigio* we find many diminutives—*bigiccio*, *bigiuccio*, *bigello*, *bigetto*, *bigiotto*, with which doubtless must be classed *bighino* or *beghino*, explained by Florio, "*a kind of homespun, coarse gray cloth that poor religious men wear; but now much used,*" he proceeds to say, "*for a lay man or woman that will seem to be a Puritan, and dissembles his religion.*" It is

doubtless in the sense first indicated by Florio that the word is used by Borghini in the sixteenth century, who says in his *History of the Florentine Moneys* that "*l'abito bigio over beghino era commune degli uomini di penitenza.*" The name *beghijn*, according to Kilian, was applied to a gray cow, and in Flanders the verb *begijnen* still signifies to become gray, said of rapeseed when the pods wither of a whitish colour, without ripening.—De Bo. So far, then, as the word *Beguine* is concerned, it is hard to see what the derivation from *bigio* leaves to be desired. Nor is the derivation of the Italian *bizocco*, from the same source, less clearly vouched. Sansovino, in the sixteenth century, in his *Commentary on the Decameron* (as quoted in *Notes and Queries*, June 7, 1854), says that *Bizocco* "*sia quasi bigiocco e bigiotto, perché i Terziari di S. Francesco si veston di bigio.*" It is certainly in a sense like that attributed by Florio to *beghino* that *bizocco* is used in a fragment of the fourteenth century, preserved by Muratori. "*Per te, Tribune,*" says one of the Roman nobles to Rienzi, "*fora piu convenibile che portassi vestimenta honeste da bizocco che queste pompose.*" But if *beghino* and *bizocco* fundamentally signify "*gray-coat*," there is a strong presumption in favour of a similar origin for *bighiotto* (which is given by Vanzon in his *Universal Dictionary* as a synonym of *bighino* and *beghino*) and *bigotto*, all used in the sense of French *bigot*, a specious pretender to religion. Gherardini, in his *Supplement to the Italian Vocabularies*, published in 1852, modestly suggests that perhaps "*bigotto non è altro che sincopatura di bigiotto, sapendosi che certi Ipocondri vestivano di bigio.*" The same hardening of the *g*, which would convert *bigiotto* into *bighiotto* and *bigotto*, is seen not only in the case of *bighino* from *bigio*, but in that of "*bighellone*, grayish," from "*bigello*, a natural gray or sheep's russet colour."—Florio.

Against this natural and consistent pedigree, uniting in one family the synonymous terms *Beguine*, *Bigot*, and *Bizocco*, Mr. Skeat has only to object the well-known passage of Wace in the *Roman de Rou*, l. 9,897, where he says that the French, from the enmity which they bore to the Normans in the time of Duke William, frequently abused them and called them *Bigoz*.

"Par la discorde è grant envie  
Ke Franceis ont vers Normendie,  
Mult ont Franceis Normanz laidiz,  
E de méfaiz è de médis:  
Sovent lor dient reprovers,  
E claiment bigoz è draschiers,  
Sovent les unt medlé al Rei,  
Sovent dient: Sire, por kei  
Ne tollez la terre az bigoz?  
A vos ancessors et az nos  
La tolèrent lor ancessor,  
Ki par mer vindrent robéor."

Wace himself does not explain the meaning of the abusive term, but Mr. Skeat, with no authority but the context, translates it "*Barbarians.*" It is said by William of Nangis in the fourteenth century that the name arose from a mocking of their swearing *By God!* much as in later times the English have been called by the French *Goddams*, or the French themselves *Parleyvoos* by us. And Mr. Skeat thinks such an origin not improbable, although, as he himself states, the preposition *by* is not Scandinavian, and therefore such an oath as *By God!* could never have been heard in Norman speech. Whatever was the import of the nickname, however, it is certain that the last thing it could have been meant to impute to the Normans would be an overstrained attention to religion. There is nothing, therefore, to connect the word with the modern *bigot*, except the sound, and there is as little reason for rejecting our explanation because it is founded on circumstances long subsequent to the use of the Norman nickname, as there is in

the demand of Diez and Littré that a sound etymology of *bigot* shall also give account of the Spanish *bigotes*, moustaches, and the Italian *bigottire*, to dismay. If it is credible, according to the genius of the language, that the forms *bigiotto*, *bighiotto*, *bigotto*, could have been developed in Italy, giving rise to *bigot* in France, as the designation of certain gray-coated religionists of the thirteenth century and onwards, how can such a process be negated by the fact that a couple of centuries earlier the Normans were jeered at in France as *Bigots*, either because they swore *By God!* or for any other forgotten reason? When we look to the positive theory by which Mr. Skeat would replace our own, we shall find it rest upon a violent assumption at every step. He supposes that the term *béguine*, applied to religious persons not bound by permanent vows, is so obviously derived from the verb *béguir*, which in the dialect of Namur signifies to stammer (whence *béguiaut*, a stammerer), that it is a wonder no one has ever hit upon so easy a solution before. From *béguir* Mr. Skeat supposes *béguine* to have been "*formed by the mere addition of -ne, to form a feminine substantive*" analogous to *heroine* or *landgravine*, signifying a stammerer. But this supposition is wholly unsupported, either by evidence that *béguine* was ever understood in the sense of a stammerer, or by the analogy of other cases where the designation of a feminine agent is formed in French by the addition of a terminal *-ine* to the verbal root. "*Why these nuns were called stammerers,*" Mr. Skeat continues, "*we can but guess; but it was a most likely nickname to arise; it was merely another way of calling them fools, and all are agreed that the names were given in reproach.*" Now, this last is an assertion which, as has been seen, we are not prepared to admit. Nor was it as fools that these pietists were regarded by those to whom they became obnoxious on account of their not submitting to monkish rule. They were "*viri pestiferi*," hypocrites, and the like, but not a word is found in ridicule of their utterances. To proceed, however, with Mr. Skeat's etymology—"The Namur word for 'stammerer' as a masculine substantive is *béguiaut*, standing, of course, for an older *béguiault*, where *-alt* is an old French suffix that is interchangeable with *-ard*; cf. *Regin-ald* with *Reyn-ard*. This gives us an equivalent form *béguiard*, the original of the Low Latin *begardus*." "*The form begard or beguard was confused with a much older term of derision, viz., bigot, and this circumstance gave to the word bigot its present peculiar meaning.*"

It will be seen how much of conjecture there is in the entire scheme of explanation, much of which is opposed to such knowledge as we have of the early history of the words in question. It is only in German that the un-Latinised form *beghart* is found, and it is from that quarter that the designation seems to have come ("*aliqui Begardi, qui ortum in Alemannia habuerunt*"), where of course it would not have been understood in the sense of a stammerer. *Beghardus* is translated "*vir mendicans*" in a vocabulary of 1430, quoted in *Deutschen Mundarten*, vol. iv. Perhaps the most difficult step is the bold assertion that the old name of *Bigot*, formerly cast in the teeth of the Normans, got fastened on to the lay brotherhoods of the thirteenth century from being confounded with so different a word as *Begard*, by which they were already designated. We do not even know that this earlier *Bigot* was ever used in any other application than as a nickname of the Normans. Certainly no trace of the word has been shown from that time until it appears in the Latinised forms above cited. The derivation from *bigio*, however, is so completely satisfactory in itself that the moment we find ourselves historically free to consider it we are relieved from the necessity



of attending to any other hypothesis; and it is only the weight of Mr. Skeat's name, and the authority which his book is sure to have, which make it important to canvass his account in detail.

H. WEDGWOOD.

THE WANDERINGS OF IO.

London: July 28, 1879.

ON turning to the little-read *Regum* of Genesis, I find the form *ʾAḇarḡav* used (ed. Bonn, lib. ii., p. 33). This seems to make for my proposed emendation of the impossible *ʾAḇarḡas* of Paley's Aeschylus.

Even if the evidence of language did not upset the theory of De Guignes, that a portion of the horde of Baian remained behind near the Caucasus in the sixth century, "the argument from silence" as to aboriginal Avars in the Byzantine chronicles would outweigh the baseless "assumptions" of "geographers of authority," from Malte-Brun to Prof. Bryce, or the assertions of uncritical Georgian monks. The *Ma'arūl*—such is the real name of the tribe falsely called Avars—never apply to themselves the contemptuous epithet which their former Turki foes applied to them, and which is the ordinary *Osmanlee* word for a "vagabond"—*Awarā* (sound the final *ā* as in "pan" in English). An ordinary *Ma'arūl* would as soon think of calling himself an "Awarā" as a Roumanian of calling himself a *Vlach*. (See Dr. A. Schiefner's "Awarische, &c., Studien," in *Mémoires de l'Académie, &c., de St. Pétersbourg*, série vii., t. x., 17–20.)

If Mr. Freshfield will supplement Procopius by Agathias, Menander, Theophanes, Priscus, &c., he will see that he has underrated the opportunities of becoming acquainted with the Caucasian clans enjoyed by Byzantine officials, and that the entire ridge of the Caucasus, Eastern and Western, from the Caspian Gate to Anapa, was held by the following tribes: (1) Sabirite Huns, (2) Misimiani, (3) Alans, (4) Brucchi, (5) Sagidae—the "Sagitarii et ceteri Alanorum" of the Alan, Jornandes (*de rebus Geticis*, cap. 50)—and Zecchi—the Zucchi of Constantine VII. Menander (ed. B., 301) shows him to be altogether out in identifying the *Μεγχοί*, vine-dressers of the Southern watershed and neighbours of the Georgians (Iberi), with the Moukosh of the Kuban, whose ancestors must have been the *Ὀροποσχοί*, who infested the route north of the Dariel Pass in the time of Zemarchus. The *Σκουμμία* of Procopius, and *Μουσκυμία* of Agathias (ed. B., 173), rather than his *Meschia*, is, I admit, the country of the Mitze-Jegs.

If the other error to which I plead guilty has "suggested Lesghians" to anyone it has but served to put him on the track of the *Αἰγες* and *Αἰγας* of Strabo (lib. xi., c. 35) and Plutarch (*Pompey*, c. 35), two authors who can hardly have been unknown to Procopius.

When the Pannonian Avars appeared on the Alan frontier (A.D. 558), they displayed from the first the most intense anxiety to get to the westward. Though the Constantinople F. O., true to its astute traditions, set them on the Saragours, Sabiri, and other nomads of the Azof-Caspian Steppes, they continued to press on towards the Danube. The reason was not far to seek. By A.D. 568 an embassy reached New Rome with letters from Disabulus, Grand-Khan of the Altaian Turks, to the effect that these pretended Avars were his runaway subjects, the *Chunni* and *Var*, who had impudently assumed the name of the true Avars, a nation whom the Turks had overthrown and nearly

exterminated, and who had been the hereditary bugbear of the Sabiri, &c., with whom the Chunni-Var first came into contact. Probably these letters abounded in falsehood, but the fact that two further embassies on the same errand arrived in A.D. 575 and A.D. 592 proves conclusively that the Chunni-Var (or Avars?) formed an important factor in Central-Asiatic politics in the sixth century. To anyone who doubts that Baian's horde was recruited in the Steppes, I can only recommend the account which the Emperor Maurice gives of them. (*Arriani, &c., Strategicum, res. Scheffer, Upsalae, 1664.*)

In short, trustworthy historical or linguistic evidence for the existence of any Avars save those of Pannonia and the alleged *true* Avars of Disabulus's missives is wholly wanting. Mr. Freshfield, apparently, finds "evidence" for the "fact" as to Avar "next neighbours of the Ossetes" (Alans?) "in the fifth century," in a passage in Priscus, which he misreads (ed. B., p. 158), as it merely says that the Avars and the "man-eating Gryphons" were the causes of a race-war in the far interior of High Asia, in which the Sabiri drove the Saragurs and other Ougours towards the Roman frontier circa A.D. 465.

The argument—that these mountaineers are *genuine* Avars—from the deceptive jingle of *Khounsak*, their capital, and *Chunni*, a name which no one is justified in applying to Baian's horse-archers unless he believes the Turkish story that they were *sham* Avars, would defeat itself, even if it could survive a reference to the lexicon, which will convince even sceptics, who are not satisfied to find that Dr. Schiefner does not venture on a translation, that *Xounzaz* cannot be reduced to roots in the *Ma'arūl mac* (speech).

A. R. FAIRFIELD.

SCIENCE.

IRISH GRAMMAR.

*Kurzgefasste irische Grammatik, mit Lese-stücken.* Von Ernst Windisch. (Leipzig.)

"THIS short grammar of Irish," as we are told in the preface, "has for practical reasons been separated from a larger book, entitled, *Irish Texts, with a Dictionary*, which also is now shortly to appear, and it has been provided with a few pieces for exercise in reading Irish, which are not included in the latter work as well. If this book should be found adapted to facilitate and spread the study of so highly interesting a language and literature as those of Ancient Ireland, it would have attained its object, for it is not my purpose here to offer the reader either a complete or a comparative grammar of the Irish language. This last, in its bearing on the other Celtic languages, I reserve for my contribution to the grammar library inaugurated by Messrs. Breitkopf and Härtel. However, in order to bring this difficult language nearer, humanly speaking, to the beginner, I have dealt with the phonology according to the comparative method, so far as that seemed to me fit for the commencement; to discuss difficult questions minutely, to enter into the details of the latest problems of comparative phonology, or to bring forward all the etymologies which I know, lay far removed from the practical objects of my book."

Celtic scholars have long since been looking forward to Dr. Windisch's volume of the *Indogermanische Bibliothek*, a series of works destined to supersede Schleicher's *Compendium*, but of which as yet only Sievers' volume on the physiology of sounds has appeared. It had also been known for some time that he was preparing a reader of Old Irish, but the present short grammar has come

upon us as a surprise. But we have no hesitation in saying that it will amply fulfil the object the author had in view, and students of Irish will find it a very convenient epitome, so to say, of the *Grammatica Celtica*. However, Dr. Windisch has not confined himself to the *Grammatica Celtica*, for among the other works he has used he mentions Ebel's articles in Kuhn's *Beiträge* and Stokes' numerous contributions to Celtic philology; not to mention that Dr. Windisch himself has written several important papers on Celtic philology, containing original suggestions, some of which are contained in the present work. Of course this last is not intended to supersede the *Grammatica Celtica*, but it is unhesitatingly to be recommended to all those who want something more handy than that exhaustive but somewhat cumbrous work.

This notice could not, perhaps, be better closed than with a few criticisms which suggest themselves to the writer's mind.

Section 63 in the part of the book which deals with Irish phonology is devoted to cases where final *ch* appears for an original *g* or *gh*, as in *tech*, "a house," Welsh *ty*, Greek *τέος*. As it stands, we have no fault to find with it, but the author has had second thoughts, which he has expressed in the preface, where he says that *droch*, "bad," belongs to the same category; but the corresponding Welsh form, *drwg*, "bad," is alone enough to show that this is not so. Both the Irish *ch* and Welsh *g* postulate as their antecedent a *c*, whatever the original guttural may have been. In this instance it was probably a *gh*, but that *g* or *gh*, when preceded by an *r*, was at a very early date sometimes protracted into *c* has been known for some time; instances more or less in point have been mentioned by the present writer in the *Revue Celtique*, ii., 332.

In section 65 he suggests that prehistoric *qu*, = Welsh *p*, is in some cases represented in Irish by *cc*, as in *macc*, "a son," of which he mentions the inscriptional genitive *magui*. But analogy would require *mach* instead of *macc* or *mac*, and the natural explanation of both the Irish and Welsh forms is that a nasal has disappeared before the stopped guttural; but as the writer is as loth to call attention to a view of his own published some time ago in his *Lectures on Welsh Philology* as the author is to accept it, one can only ask him to point out another Celtic instance of *qu* having been treated in either of the two ways familiar to all in the Greek forms *ἴκκος* and *ἴππος*. Whether the exceptional spelling, *magui*, is well established, I do not know, but it is clearly not to be passed over in silence. Before leaving this subject, I may mention that Dr. Windisch speaks in section 87 of a nominative *Corpimagvas* preserved in an Ogmie inscription. It would be the old form of *Corbmac* or *Cormac*, and it is cited in the *Grammatica Celtica*, but nobody condescends to suggest where it was found or where it may be seen. I have made several enquiries about it, but all in vain. I would not venture to say that it has never been read on an old monument in Ireland, but it certainly looks very like a chip from some glottologist's workshop. What the nomi-

\* The classical form is much nearer the Georgian form *Legh*; the *s* in Lesghian is a Turkish corruption.

native corresponding to the genitive *maqui* was in Wales we have a sort of idea from the Ogam lately discovered near Treacastle, in Brecknockshire. The reading is difficult, but it may be given as either *magvu* or *maco*, or else intermediate between those two surmises. Nothing could be more precious than to have a genuine Irish *maquas*, but I am not sanguine.

We come next to the nominal flexion, which is characterised by great clearness of treatment throughout; possibly, however, the Irish word for woman, *ben*, genitive *mná*, should not be placed with the *A* feminines, but rather be regarded as implying a base in *As*, like the Latin *Venus*, and the Sanskrit defective feminine *jaras*, "old age," though I may have been rash in recently equating (*Lectures on Welsh Philology*, p. 428) the Irish word with the Latin one; but I still think that the latter is parallel in point of declension, which makes it possible to derive from one and the same base the Welsh *benyw* or *menyw*, "woman," and all the Irish forms, with the possible exception of the genitive plural *ban*.

In Irish the declensions of the nouns are easy compared with the inflections of the verb, and so the space devoted to the latter is much greater. As a whole the work has been well done, but one could wish that the author had brought his remarks on each verb a little more together; as it is, they are very scattered. That he could have done so, if he had thought proper, is of course evident, as we find it very well done in a single instance, that of the verb "to be," at p. 106, though one may be allowed to entertain some doubt as to the correct position, for instance, of *bede*, *beta*, *bete*, in the table. I cannot always follow him where he differs from Mr. Stokes; for instance, when he thinks, in section 287, that he has one and the same verb in "*airfúmréise me detinebit*," and "*cid aridfúirig quid detinet*;" however, *airfúmréise* is not to be rendered "me detinebit" but rather "nam mihi succurret." It occurs in one of the notes in the Book of Armagh, published in Stokes' *Goidelica*, p. 86, where he prints it *air fúmréise*. Here *air* is "for," *m* "me," and *se* "he," the verb being *fu-reth*, which, with the *s* of the future made *fu-ress*, or *fu-res*, to be curtailed by the usual omission of the sibilant when final. The prefix *fu*, or *fo*, is of the same origin and meaning as the Greek  $\epsilon\pi\alpha\iota$ . In Modern Welsh it is *gwo* or *gwa*, while Irish *reth* is in Welsh *rhed*, "to run," so that the compound may be regarded as almost exactly parallel to the Latin *succurrere*. Further on, in the passage alluded to in the *Goidelica*, the third person singular of a reduplicated perfect of the same verb occurs in the interesting form of *fúrráith*, "aided." Mr. Stokes translates the passage thus:—"Said Dubthach to Patrick—'Come to tonsure me, for the man will aid me to my consolation by his tonsuring in my stead, for great is his piety.' [It] is thence, then, that Fiaco [the] Fair sided Dubthach, and Patrick tonsured and baptised [him]." The form *fúrráith* is a highly valuable one, which, projected as it were on the Greek perfect, would have been  $\upsilon(p)\sigma\text{-}\rho\epsilon\text{-}\rho\acute{\alpha}\tau\epsilon$ , but if I am not mistaken, Dr. Windisch has missed it, though he gives the

plural, *do rertatar*, "they ran," a contraction of *do reretatar*. In Old Irish the pronouns, as in *fúmré*, separate the prefix from the verb, and make its composition comparatively transparent, whereas such forms are much more crystallised in later Irish and Welsh; further, we have seldom in Modern Welsh such a modification in the vowel of the root as in this Irish instance, but occasionally it is met with, as in *edwyn*, "*novit*," *dy-wawd*, "*dicit*;" and in Old Welsh we have the very form which should correspond to the Irish *fúrráith*, namely, in *guorant* in a triplet in the *Juvenius Codex*, reading—

"Gur dicones remedau [t]—elbid,  
Anguorit, angnoraut:  
Niguru gnim molim trinta [ut]."

This may be translated thus—"He who made the wonder of the elements delivers us, delivered us: no grievous effort is it to praise the Trinity." It is fair to Dr. Windisch to say that *fúmréise* is hesitatingly rendered *invenit*, *sublevabit*, and *detinebit* in the second edition of the *Grammatica Celtica*, pp. 329, 466.

Section 366 will perhaps answer the author's purpose, but I doubt whether it would be appreciated by natives who had been used to speak a Celtic language. It runs thus:—"A special passive form of the infinitive does not exist; however, we must translate the ordinary infinitive sometimes as a passive: *bá nar léa a léud ocus dul díá tig* (she reckoned it a shame to be left and to go home)." If the "sometimes" (*bisweilen*) proves of service to German students of Irish, I have nothing further to say, as the Celts themselves, whether Goidelic or Brythonic, are guided in this matter by a rule which might be said to have acquired with them the force of instinct. In the instance given, for example, *a léud* is literally "her leaving," but, from the Celtic point of view, it is the leaving of which she is the object and not the subject; for whenever the verb implied admits of a personal object, the genitive used is the objective and not the subjective genitive. Sporadically something similar occurs in the Teutonic languages. I have recently noticed two instances in Caedmon, in the phrases *to thínre spræce*, "to address thee," and *to incre andsware*, "to answer you two" (Grein, i., pp. 16, 17, lines 515, 516; 556, 557). I may add that these Anglo-Saxon instances will also serve to show how the Celts get on without having in their languages any true infinitives, perhaps, at all, the verbal nouns, so called, having that term applied to them mainly under the influence of the grammar of other languages, especially Latin.

The Irish extracts and vocabulary which complete the volume will be found very useful, and the book, as a whole, cannot be too highly recommended. JOHN RHYS.

#### CURRENT SCIENTIFIC LITERATURE.

*Elementary Geometry. Congruent Figures.* By Olaus Henrici, Ph.D., F.R.S. "London Science Class-books." (Longmans.) This book is entitled, we think, to a foremost place in the series of which it forms a unit, not that we by

any means think that it meets "the want to meet which" the editors tell us they have brought out their series. The want is "of books adapted for school purposes" ("the works comprised in the series will all be composed with special reference to their use in school teaching"). We know of no school, at present, in this country where this little manual could be used as a text-book, but this does not prevent us from considering it to be a very valuable one, and one from which the generality of teachers in our schools will gather very much useful instruction. The mode of treatment may be familiar to students of German text-books, but this is the first time, so far as we know, that a work on the subject has been written by an accomplished German teacher in English. The point of view is quite different from that adopted by the generality of writers. Preparation for examinations seems the be-all and end-all of many of these authors. Dr. Henrici's aim is much higher than this; it is to make his reader a geometer. In an interesting preface, the author remarks that

"the study of the science of geometry can only be carried on satisfactorily if the student possesses a sufficient amount of knowledge gained by experience. Where this is wanting, or where the connexion between his experience and the science is not brought home to him, the student will be unable to make any progress; in most cases, I believe, not because he is unable to understand exact reasoning, but simply because he cannot connect the subject reasoned about with any concrete notions he has already acquired. This is, in my opinion, the reason why so many boys fail to understand Euclid, and fall back, in desperation, on the expedient of learning propositions by heart. This lack of concrete geometrical notions could not exist if all children, either in a *Kindergarten* or in their play at home, were early made familiar with the simplest forms and their most obvious mutual relations."

It will readily be seen that Dr. Henrici advocates the combination of geometrical drawing with the teaching of geometry. The fundamental notion is that of the "correspondence of points or lines in two figures, which are identically equal or 'congruent,'" these points and lines being such that they coincide when the figures coincide. At an early stage, too, is introduced the notion of "sense" in a line. The first two chapters deal with the fundamental notions, and contain also a short "digression on logic." We cannot dwell in any detail upon the various chapters, but we may note that the treatment of parallels coincides in the main, we believe, with that adopted by Lobatcheffsky. The properties of symmetrical figures (axially and centrally symmetrical) are treated with great clearness and freshness, and in sufficient detail. One more noteworthy feature is the use of several novel and, to our mind, apposite terms, such as "spreads," "kites," and a few others. To most of the chapters are appended geometrical and drawing exercises. The little book is a good introduction to higher treatises on modern geometry as it is handled by Chasles, Cremona, and other Continental geometers. The text is very carefully printed, so that there are but a few errors which have come under our notice.

*Euclid and his Modern Rivals.* By Charles L. Dodgson, M.A. (Macmillan.) We shall endeavour to give an account of this work in brief space, and in the author's own words, without taking up the cudgels to impugn or defend the writer's arguments, for the reasons that to do so would require too much space, and that we look to some of the geometers whose works have been especially selected for adverse comment to defend their views. Mr. Dodgson writes from an examiner's point of view; his object is

"to furnish evidence—first, that it is essential, for



the purpose of examining in elementary geometry, to employ one text-book only; secondly, that there are strong *a priori* reasons for retaining, in all its main features, and specially in its sequence and numbering of propositions, and in its treatment of parallels, the manual of Euclid; and, thirdly, that no sufficient reasons have yet been shown for abandoning it in favour of any one of the modern manuals which have been offered as substitutes."

The work takes the dramatic form, the author deeming that so he can better exhibit in alternation the various arguments on the two sides, and that thus he can treat the subject in a lighter style than becomes an essay. There are four acts:—the first act gives *a priori* reasons for retaining Euclid, states the method of procedure in examining modern rivals, discusses the combination or separation of problems and theorems, submits a syllabus of propositions relating to pairs of lines, treats of Playfair's axiom, the principle of superposition, and the omission of diagonals in Euclid, book ii.; the second act examines manuals which reject Euclid's treatment of parallels; the third act does the same work for those which adopt Euclid's treatment; the fourth act defends Euclid's mode of procedure, and winds up with Euclid's farewell speech. Minos, Rhadamanthus, Herr Niemand, and Euclid himself are the chief *dramatis personae*. As might be expected from the author, the style is generally lively, not to say sometimes too lively. A great portion of the work, however, is sober enough, and reflects credit upon the writer's analytical powers. Whether the end of the treatise—"the vindication of Euclid's masterpiece"—has been attained we leave to time to determine, but the book is certainly the fullest defence of Euclid which has yet been elicited by the modern agitation, and Mr. Dodgson, no doubt, intended that it, "like an eagle in a dovecote," should flutter the geometers in the non-Euclidic camp: "Alone I did it!"

*A Treatise on the Application of Generalised Co-ordinates to the Kinetics of a Material System.* By H. W. Watson, M.A., and S. H. Burbury, M.A. (Oxford: Clarendon Press.) We have before us "an interpretation and proof of Lagrange's equations of motion referred to generalised co-ordinates" by Mr. Hayward, but this is only a small pamphlet, and concerned with only one equation or so of the many discussed in Messrs. Watson and Burbury's able monograph of 104 octavo pages. The authors not only discuss the equations, but they apply them to the full solution of numerous problems in dynamics, hydrostatics, and electro-statics and kinetics. Their object is

"to conduct the student to the most important results hitherto obtained [in the application of mechanics to the whole range of molecular physics] by demonstrations free from intricate analysis, and based, as far as possible, upon the direct application of mechanical and geometrical considerations."

*Mathematical Problems on the First and Second Divisions of the Schedule of Subjects for the Cambridge Mathematical Tripos Examination.* Devised and arranged by Joseph Wolstenholme, M.A. Second edition, greatly enlarged. (Macmillan.) A Cambridge writer remarks, "One striking peculiarity of mathematics is its unlimited power of evolving examples and problems." This work is an admirable confirmation from the brain of, perhaps, as skillful and elegant a compounder of "ten-minute conundrums" as the present generation has produced. There is no necessity for formally introducing these problems, and, if there were, we should hardly know how to do so. The chances are that, if one "spots" a particularly neat problem in an examination paper, it will turn out to be "J. W.'s." Problems figure but scantily in foreign mathematical works; they seem to be for the most part confined to our English college

text-books. We do not remember to have met with a similar collection to this. Prof. Wolstenholme has greatly added, in this edition, to the number of valuable hints scattered throughout the volume. What we much wish to see is a companion volume containing the solutions or hints to aid the student in solving the problems. Doubtless the limited public to be benefited by such a work precludes all hope of our wish becoming an accomplished fact. We thank Prof. Wolstenholme for his book; we have used it in its previous form for many years with much pleasure and profit, and look forward to a renewed pleasure in discussing the new (as he styles them)

"Tricks to show the stretch of human brain,  
Mere curious pleasure, or ingenious pain."

*Electric Lighting and its Practical Application; with Results from Existing Examples.* By G. N. Shoolbred, B.A. (Hardwicke and Bogue.) This very concise and well-illustrated account of the latest application of science to the purposes of practical life will be particularly welcomed at the present time, when the subject is receiving so large a share of public attention. It is divided into eight chapters, the first of which is historical and descriptive, commencing with the first production of the Voltaic arc by Davy in 1810, passing on to the invention of various machines for its production, and ending with the experiments made last year under the direction of a committee of the Franklin Institute in Philadelphia on dynamo-electric machines. In the second chapter the electric-light machines are more fully described, the third is devoted to lamps and regulators, while the fourth treats of details of carbons and conducting wires. The next chapter discusses the various kinds of motive power most suitable for the working of dynamo-electric machines. The portable agricultural engine appears to be most suitable for the purpose; its cost does not exceed twopence per hour per horse-power, and the consumption of coal per hour per horse-power is not more than four pounds. The gas engine, hot-air engine, and water-power have been also applied to the same purpose. The most interesting chapter in the book is devoted to the applications of the electric light, and the economic results obtained. An instructive example of the economy of the light may be obtained from the results afforded by the lighting of the Albert Hall at South Kensington. To light this large building for a space of three hours and a-half no less than 42,000 cubic feet of gas are necessary, at a cost of £7 7s., or 42s. an hour. A more effective lighting by Siemens' lamps and Jablochkoff candles costs 15s. per hour for working expenses, without, however, taking into account interest on the cost of motive power and lamps. The final chapter discusses the prospects of electric lighting. The work is very sufficiently illustrated, and contains a good *résumé* of the entire subject.

*Twenty Lessons in Inorganic Chemistry.* By W. G. Valentin. (Collins.) The late Mr. Valentin's long connexion with the Royal College of Chemistry, and his considerable abilities as a teacher of practical chemistry, are so well known that it is almost unnecessary to say that his text-book is an admirable compilation which will be welcomed by the student. It is clearly written, cleverly arranged, and well illustrated.

*Floral Dissections* (Stanford) is the title of an atlas of drawings illustrative of typical genera of the British natural orders prepared by the Rev. George Henslow. The drawings are very carefully executed and well chosen for the purpose of illustration, and are capable of giving much assistance to young students.

*A Manual of Scientific Terms* (MacLachlan and Stewart), by the Rev. James Stormonth, is designed for the use of junior students and others. The terms in use in botanical and medical literature are chosen for fuller explanation than any other. The names of the genera of plants occupy far too much of the book, and as the information given about them is usually either insufficient or incorrect they might with advantage be entirely omitted. It may safely be stated, as to the majority of the terms quoted, that the information about them is unsatisfactory.

#### KEITH JOHNSTON.

AFRICAN exploration has called for another sacrifice. Mr. Keith Johnston is no more. He died of dysentery, on June 28, at Berobero, the chief town of the Wakhutu, about 150 miles to the south-west of Dar-ès-Salaam. Mr. Johnston, the son of the eminent geographer, Alexander Keith Johnston, received his training under his father's careful guidance and in the famous institute of Gotha, until recently presided over by Dr. Petermann. He was a man of much promise, and his friends were justified in looking forward to a time when he would have achieved a great name, not only as an explorer, but also as a scientific geographer. The work which he did in Paraguay, an account of which appeared in these pages, clearly showed his aptitude as an explorer, and justified his selection by the Royal Geographical Society as the leader of an expedition; while his *Book of Physical Geography* (1877), his enlargement of Hellwald's *Africa* (1879), and a large number of minor papers exhibited his skill as a compiler and graphic writer. The last work upon which he was engaged previously to his departure for Africa was a new edition of Boyce's *Gazetteer*. Mr. Johnston left Dar-ès-Salaam on the 19th of May, under the most favourable combination of circumstances possible. Hardly a month, and the treacherous climate claimed him as one of its victims. Let us hope that the work he undertook to do, and would have done well, will be carried to a successful termination by his friend and companion, Mr. Thomson. In Mr. Keith Johnston the ACADEMY has lost one of its most valued contributors.

#### SCIENCE NOTES.

*The Calaveras Skull.*—A stout volume by Prof. J. D. Whitney, on *The Auriferous Gravels of the Sierra Nevada of California*, has recently been issued as one of the memoirs of the Museum of Comparative Zoology of Harvard College. It gives a detailed description of the tertiary and recent gravels which contain gold in the Sierra Nevada, and of the associated volcanic formations. To students in this country, however, the most interesting part of the volume will probably be the description of the human remains which have been found in the gravels; and among these remains the most interesting is, undoubtedly, the skull found in Calaveras County, so well known to most readers, if only by Bret Hart's humorous poem—"The Pliocene Skull." As it has been popularly supposed that the reputed discovery was a hoax played off upon the geological surveyors of the district, Prof. Whitney is at some pains to prove the authenticity of the relics. He holds that, from this and from other evidence here cited, there is unequivocal proof of the contemporaneous existence of man in this region with the mastodon and other extinct species. Man, in fact, existed in California, according to Whitney, prior to the cessation of volcanic activity in the Sierra Nevada; prior to the greatest extension of the glaciers in this area; and prior to the erosion of the present river, cañons,

and valleys. Prof. Whitney holds that this ancient type of man was not essentially different in physical characters from the present native inhabitants of the district.

*Répertoire des Constants de l'Astronomie.*—In the last volume of the *Annales de l'Observatoire Royal de Bruxelles*, Houzeau has done a valuable service to astronomers by gathering and arranging most of the various determinations of the numerical constants employed in astronomical calculations. While, at the beginning of the present century, treatises like those of Lalande or of Vince might still pretend to comprise nearly the whole science and to furnish, beside the theoretical demonstrations, not only the numerical values of the elements, but even the tables for computing the motions of the heavenly bodies, the great development of the science has long rendered any such encyclopædic treatises impracticable, and comprehensive information can only be gained by a careful search through a great number of scattered publications. Though astronomers who have studied their science properly may not have much difficulty in knowing where to find any information they may want, the difficulty is continually increasing, and a *repertorium* such as Houzeau's must therefore be welcome, in which the results of the various determinations for each constant are exhibited in chronological order, with proper references to the sources from which they have been derived. In the arrangement of his materials, Houzeau has adopted a methodical classification, which has the advantage of keeping the data referring to each subject together. The long list which opens the collection, of the determinations of the obliquity of the ecliptic, precession, nutation, aberration, and other data of spherical astronomy, is followed by the series of elements of the older planets which were used from the time of Ptolemy to the beginning of the present century, and which, though now superseded, possess historical interest. The determinations of the sun's diameter, parallax, rotation, physical constitution, &c., are next collected. Special chapters are then devoted to the several planets, the elements of their orbits, their diameters, rotation, masses, brightness, physical conditions, satellites, &c. Then follow chapters on comets, on meteorites, and on some determinations referring to the whole of the solar system, and finally three chapters referring to the fixed stars. That in a collection of results which is gathered from many sources and fills some 270 quarto pages there are not a few involuntary omissions is not to be wondered at. On the other hand, not a few determinations of questionable value might have been omitted with advantage, instead of being left to be weeded out by the reader. But these imperfections, which Houzeau acknowledges, will not render his useful *repertorium* the less welcome.

#### PHILOLOGY NOTES.

In the *Anglia* (ii., 2, 3) Charitius, following Rieger, investigates the relation of the two legends joined together in the Old-English poem of *Gudlac*, comparing their metrical structure, treatment of compounds, phraseology, and vocabulary, and comes to the conclusion that the latter of them is by Cynewulf, but that the former must be ascribed to a different and earlier poet. Fritzsche tries to prove by similar criteria that the *Andreas* is not by Cynewulf, but by one of his scholars or imitators, and starts the hypothesis that the *Andreas* is taken directly from a Greek source, being apparently unaware that what is probably its direct original is preserved among the Blickling Homilies. R. Wülcker gives an account of a hitherto disregarded psalter at Salisbury, with an Old-English interlinear gloss, and other MSS., and prints two poems of

the Exeter Book—*The Ruin* and *The Wife's Complaint*—after his own collation. Varnhagen publishes a Middle-English *Debate between the Body and Soul* and a *Stabat Mater*. Trautmann gives the text of the Middle-Scottish poem *Golagrass and Gawain*, with a literary and grammatical introduction. Sattler continues his Contributions to the study of the Modern-English prepositions. Schöpke treats of Dryden's paraphrases of Chaucer's works, Levy of Byron's relation to Pope, and Wagner of Marlowe's *Faustus*. Mr. Furnivall protests in his usual style against Mr. Phelan rolling three Arthur Massingers into one, and against Dr. Elze altering *crests* to *breasts* in Dryden's *Annus Mirabilis*. Among the reviews may be noted Sievers's very unfavourable one of Leo's *Anglo-Saxon Glossary*, and J. Koch's of the latest publications of the Chaucer Society.

*Englische Studien* (ii., 2) contain a short essay on some of the sources of the Anglo-Saxon Chronicle by H. Sweet, in which he shows that its earlier portions contain fragments of alliterative poetry, and derivations of *beohata* and *gársecg* by the same, the former being explained as *bee-hater* = "bear," the latter as = *gársec* "rager." F. Lindner continues his examination of the *Tale of Gamelyn*, which he ascribes to the thirteenth century, basing his conclusion on an examination of the language as shown in the rhymes, and on the social life described in it. K. Bøddeker treats of the language of the Northern Benedictine rule, giving a careful analysis of its sounds and forms, but falling into several errors through not being acquainted with Murray's *Scottish Dialect*, as when he makes out the rhyme *ai* : *a* to represent the sound *æ*, instead of *aa*. Ed. Tiessen gives contributions to Shaksperian text-criticism; R. Mosen treats of the works of Nathaniel Lee; A. Buff of Raleigh's; and E. Kölbing of *Amis and Amilloun* and *Bevis of Hamtoun*. Among the reviews may be mentioned a damaging one of Holt's edition of the *Ormulum* for the Clarendon Press.

THE second volume of the *Taalkundige Bijdragen* fully maintains the high character of the first. P. J. Cosijn gives a very full and careful analysis of the phonology and inflections of Alfred's *Pastoral* as edited by H. Sweet for the Early English Text Society, with full citations for every form, rightly insisting that Anglo-Saxon philology will never be raised from its present degraded condition till all the more important texts have been made the subject of similar special investigations. M. de Vries explains obscure words and passages in the Middle-Flemish literature, and H. Kern contributes to our knowledge of the Frisian laws by explaining difficult words and comparing them with those of the cognate languages. B. Sijmons treats of the Eddaic *Grimnismál*, endeavouring to eliminate its original form from later additions and interpolations.

#### FINE ART.

##### EXPLORATIONS AMONG THE ANCIENT BUDDHIST REMAINS IN AFGHANISTAN.

As no detailed account has, so far as I am aware, appeared in England of the excavations made in the Jelallabad Valley by Mr. William Simpson during the late campaign, the following notes may prove interesting. The excavations carried on in Afghanistan by Dr. Honigberger in the years 1833–34, and continued for some years by Mr. C. Masson, appear to have been nothing more than a search for coins, and in no instance have they given us any satisfactory information about the ancient Buddhist architecture of the country. Mr. Masson examined about thirty-seven *topes* in the neighbourhood of Jelallabad, from about half of which he recovered coins and relics. The results of these excavations were published

by Prof. H. H. Wilson in his *Arriana Antiqua* (London, 1841), but the lithographs of the *topes* there given from sketches by Mr. Masson are on much too small a scale to be of any value architecturally.

So little was known of the architecture beyond the Khyber Pass that Mr. Fergusson, in his *History of Indian and Eastern Architecture*, is only able to give what may be termed a general description. Very great importance attaches to the old Buddhist architecture of this part of the world, from the largely accepted theory that it possesses prominent features of Greek architecture carried there by the successors of Alexander. It is also acknowledged that an Assyrian influence had penetrated into India at a still earlier date, and traces of it are still to be found in the Buddhist remains. Any addition to our knowledge on this subject is, therefore, peculiarly valuable, and it is very satisfactory to know that Mr. Simpson has brought home a large number of drawings and sketches in detail fully illustrating these points. It is to be hoped that he will take steps to place his work permanently on record.

During the long stay of the army at Jelallabad, Mr. Simpson, with the assistance of Major Cavagnari, who provided the working party, made excavations, a short account of which appeared in the *Proceedings of the Asiatic Society of Bengal* for March and April last.

It is a little curious that so fine a *tope* as that called Ahin Posh *Tope*, or "Iron-clad *Tope*," should have been left untouched by Masson. It stands on slightly rising ground to the south of Jelallabad, and was the first upon which Mr. Simpson commenced operations. Two parties of workmen were employed in the task, one to clear away the accumulated rubbish covering the exterior of the base, the other to cut a tunnel into the centre of the *tope* in search of the relic.

As with all such buildings in Afghanistan, the surface had been coated with plaster, and probably painted on the outside. It is a peculiarity of the "Topes of Arriana" that the dome-shaped portion of the building rested on a square base, and was more taper in form than those found in other parts of India. In Mr. Masson's restorations, they are represented with a conical, somewhat pointed summit, but the correctness of this form may be questioned. Ahin Posh was found to be no exception to the rule as to the square base, and, although it is to be regretted that it was in a very incomplete state, still sufficient remained from which to derive a good idea of its original form and measurements. The sides of the base were built so as to face the four cardinal points of the compass, and were each ornamented with fourteen plaster columns of what has been termed the "Indo-Corinthian Style." It appears that the platform of the base was at first reached by two flights of steps only, one on the north side and the other on the south; but at some later time two others, similar in form, were added on the east and west sides.

In clearing the mound forming the square enclosure round the building, what may be supposed to have been the remains of the grand approach to the shrine was discovered, extending some distance beyond the enclosure. Near the entrance of the enclosure fragments of colossal terra-cotta figures were found, the feet only of one being in a good state of preservation. Some idea of the size of these figures may be formed from the fact that each foot measured twenty-three inches in length.

The opening of the tunnel was commenced on the level of the lowest bed of the stones of which the *tope* is built, cutting through a portion of the square base, and the main portion of the building composed of water-worn boulders and mud. After nearly a month's work sufficient stones were thrown out, and a



passage made, measuring about forty-five feet in length and about six or seven feet in height, at the end of which, in the centre of the tope, the relic chamber was reached. This having been cleared so as to obtain its form, the interior was found to be almost a perfect cube about sixteen inches on each side, built of slates half-an-inch thick, placed horizontally in tiers, two larger and thicker slates, cemented and joined with mud, forming the roof. The roofing slates were carefully lifted away so as not to disturb the interior of the cell, and at the bottom, resting on slates, with a few handfuls of dust, was a small casket of gold. Unlike the jars usually found in buildings of the kind, it was in form similar to what is commonly called a *Tauvez*, still worn at the present day as a case for relics. It is of thick gold over a core or lining of some dark-coloured substance, three and seven-eighths inches in length and one and a-half inch in diameter. The section is an octagon ornamented round the edge with small beads of gold, the ends and sides being encrusted all over with rubies and stones of a gray colour. At each end at the angles formed by the octagon are gold rings for suspending it with a cord round the neck. The opening was so arranged that a portion of the lid fitted inside the end of the main body. There were also found in the cell twenty gold coins; eighteen buried in the ashes and two enclosed in the casket, which also contained a small piece of some dark-coloured substance, supposed to be a relic. Although a careful search was made for inscriptions on the slates and elsewhere, nothing of the kind was found.

It is impossible here to give anything like a full account of the coins, but I may refer to the *Proceedings* mentioned above, in which Dr. Hoernle has added to the account of their discovery minute descriptions, with plates and much interesting information. He there states that the coins are of two different classes, three being Roman and the other seventeen Indo-Scythian. Some duplicates occur, and all the coins are of small size—about three-quarters of an inch wide and about two drams in weight. Nine of them are coins of *Kadphises*. It may be mentioned that two of these are not figured by Wilson in his *Arriana Antiqua*.

Six other coins are of *Kanerki* of different types, only one being a duplicate. Upon the reverse of one of them the figure of Buddha is represented. On this Dr. Hoernle makes the following remarks:—

"The posture of preaching or blessing, the tuft of hair on the top, the large ears, and the lotus characterise the figure too clearly to be mistaken, and this is confirmed by the inscription, which is in Greek characters ΒοΔΔο, i.e., βόδδο, or buddha."

He supposes the coin to be unique,

"as being the only gold piece found hitherto with the figure of Buddha on the reverse, and the only one on which the name of Buddha is distinctly legible. All those known hitherto are copper pieces of imperfect execution, whose legends are absolutely chaotic in the forms and arrangements of the Greek letters."

This coin is to be deposited in the collection of the India House.

The last Indo-Scythian coin is one of *Hverki*, and the Roman ones are of Domitian, Trajan, and Hadrian.

Dr. Hoernle discusses the age of the tope, and concludes that it was probably built not earlier than the third century A.D. The Indo-Scythian coins, he states, will not allow it to have been much later, but, judging from the architecture, Mr. Simpson is inclined to give even a later date to the tope.

The dust found in the cell was carefully collected, placed in a bottle, and sent with the casket and coins to Lord Lytton. They have since been handed to General Cunningham, by

whom the coins will be distributed between the museums of London and Calcutta according as they fill gaps in these collections.

W. HARRY RYLANDS.

# THE CATHEDRAL OF SANTA MARIA DEL FIORE, FLORENCE.

RAPID progress is being made with the new façade of this famous edifice. The rubble front is complete, and is an admirable specimen of the skill of Florentine masons. The marble work is also far advanced, but is hidden from the observation of the public by screens; the little, however, that can be seen of it shows that the workmanship is of the most beautiful description. When the painted front, familiar to travellers, and remarkable for its architectural deformity, was taken down, the original rough rubble was exposed, and it appeared that besides three circular windows actually existing, at least two others of smaller dimensions formed part of the design, as well as two very lofty pointed windows included within the width of the nave. This rubble backing was at one time partly cased by the portion of the marble front erected by Giotto, and barbarously demolished in 1587. Many designs and models were subsequently made by eminent architects for the front, and a number of these are preserved in the Office of Works, proving how fortunate it was that no one of them was selected for erection. When Filippo Brunelleschi and Lorenzo Ghiberti were appointed joint architects in 1420 they unhappily modified the plans which they must have found in the Office of Works. What these were is made apparent by a perspective view of the Cathedral, by Simone Memmi, in the Spanish Chapel, in the cloister of Santa Maria Novella, which Vasari thus describes:—"For the Universal Church, he painted the Church of Sa Maria del Fiore, not as it is seen now, but as it was shown in the model and drawing which the architect Arnolfo left in the Office of Works." According to this design, the clearstory and dome were to have canopied pointed windows, with buttresses between them, and the lofty cupola proves that Brunelleschi did not originate the idea of this feature, but Arnolfo, the first architect. There can be very little doubt that, had his design been adhered to, the church would have been a much more perfect edifice than it now is. It is indeed time that this should be demonstrated, and honour given where it is really due. The façade, as usual in Italian mediaeval buildings, was to be a pointed gable, to rise considerably above the roof of the nave.

Brunelleschi and Ghiberti altered the design of the clearstory, apparently made it lower, substituted the ugly round windows now in it for the beautiful pointed couplets of Arnolfo, crowned it with a poor Renaissance cornice, and so disfigured the general proportions of the front that it has been the despair of succeeding architects. The object, probably, was to show as much of the cupola as possible. It is obvious from the records of the Cathedral that, even when only part of it was covered in, painted windows were erected in the unfinished church. The vaults were turned in 1364, the earliest windows recorded were executed by Don Lionardo di Simone, monk of Vallombrosa, in 1390, and he was associated with Niccolo di Piero della Magna, another glass-painter, who executed many windows in the Cathedral, in Or San Michele, and elsewhere, dying in 1419. Painted windows formed part of the design from the beginning, and it is evident that the great flat wall spaces, the piers and archivolt, now so heavy and monotonous in appearance, were to be entirely covered with frescoes and coloured decorations.

No sooner was the new clearstory complete than Ghiberti proceeded to design the painted

windows, as he has himself recorded:—"I designed for the round window of the front of Sa Maria del Fiore the Assumption of the Madonna, and I designed the two on either side." As there are now three painted circular windows existing in the front of the Cathedral, they have been invariably attributed to Lorenzo Ghiberti on the strength of the above statement. That in the centre is unquestionably his design, and is characterised by all the graces of his manner; the two others are manifestly older in style, but, generally speaking, painted glass is so little understood in Italy, and so little cared for, that the difference has not been remarked, and although there are records which establish the real facts, such are for the most part useless in the hands of persons not possessed of critical knowledge. The following extract names the artist of the two windows of the aisles:—"A.D. 1414—Niccolo di Piero della Magna executes two round windows for the front of the Cathedral which are on each side." This is very clear, and, moreover, the style of the windows is that of others by the same hand. It has been purposely stated that, when the rubble front was laid bare, other circular windows were observable, and the archives preserve another record, dated 1419, which states that "Bernardino di Matteo, of the Order of the Preachers in Florence, executed two round windows, that is to say, the first and the second on the left side." These may have been in the front built by Giotto, and perished with it.

Returning to Ghiberti's statement, which has been so evidently misunderstood, another important record clears it up. The date is 1423, when, no doubt, the new clearstory was finished, as shown by the insertion of painted windows.

"Fra Bernardino di Stefano, Dominican Preacher, is to execute two round windows in the principal nave, one to the right and the other to the left; and he is to paint the history of the Virgin Mary—on the right the expulsion of Joachim from the Temple, and on the left the death of the Virgin; and the designs are by Lorenzo Ghiberti."

Here, then, we have a clear statement, which shows what Ghiberti really meant. He designed the Assumption—the fitting end of the history of the Blessed Virgin—for the façade, and the two "on either side," being the two first round windows of the clearstory. It is evident that this series of windows was to be filled with the usual subjects from the life of the Virgin.

In the first edition of the great work of Vasari, Ghiberti is styled Painter, a title subsequently dropped in others, and in a note to the Le Monnier edition some wonder is expressed that he ever should have been described as a painter, while a somewhat lame attempt is made to explain it by reference to the pictorial character of his works in sculpture. The learned annotators entirely overlook his designs for glass-painting, two of which—the window in the cathedral and that in Sa Croce—are well preserved, and show him to have possessed all the qualifications of a painter of the first class. They are, in important respects, the finest windows in the world of their style and period. He designed others for the Cathedral, but those which remain are in a deplorable condition. The following interesting record shows that Ghiberti was appropriately called a painter:—

"A.D. 1437.—To Lorenzo di Bartoluccio [Ghiberti], master engraver, seven florins, the half of the price of his skill and labour in designing four figures upon paper of cotton for executing a painted window by Bernardo di Francesco, glass painter, for which figures he has three livres each. The same executes other designs of other figures and stories to be executed in other windows of the said church."

The record exhibits Ghiberti engaged in one of the principal vocations of a painter, and the windows show what were his ideas of colour,

and that they were quite equal to those of his greatest contemporaries. He, therefore, was appropriately termed a painter as well as sculptor and architect.

The object of this brief essay, and of the explanation now offered as to the true authorship of the painted windows of the façade of the Cathedral of Florence and of their value historically and as important works of art, is to protest against the proceedings of the architect charged with the erection of the new front. Overlooking entirely the manifest intentions of Ghiberti himself, it is his purpose to fill in, externally to the ancient painted glass, rose windows with radiating mullions. One of these deplorable wheels is already completed, and while, during part of the day, it darkens the painted windows, at other times, when the sun shines upon it, it flecks it with shadows wholly destructive of its effect. Such also is the intention with regard to Ghiberti's noble work, which is of such interest and value in every way; such is the outrage to be inflicted by Tuscan hands on the memory of one of the greatest of Tuscan artists; while it is not too much to assume, judging by the acts of vandalism common in Italy, and the total disregard shown for glass paintings designed by the greatest of the Old Masters, that when the results are seen of the introduction of these new mullions, the famous glass will be removed, broken up like hundreds of other examples, and wretched modern Italian rose-windows will replace it. It is most desirable that the art journals of Europe should take up this question before it is too late; should, if possible, rouse public opinion in Italy; and should support and comfort the small body of patriotic and intelligent men who protest, but, unhappily, with little success, against proceedings which they feel are dishonouring to their country.

Since this was written, the architect, in reply to an expostulation addressed by me to an Italian journal, says that there is no danger of the removal of the old glass, and that he has replaced the saddle-bars. For this we may thank him, but nothing can justify the marble screens which he is building in front of the windows. CHARLES HEATH WILSON.

#### ART BOOKS.

*Popular Dictionary of Architecture and the Allied Arts.* By William James Audsley and George Ashdown Audsley. Vol. I. (Liverpool: Published by the Authors.) This is the first instalment of a dictionary professing to be an imitation of M. Viollet-le-Duc's *Dictionnaire raisonné de l'Architecture Française*, but it would have been better if the authors had followed their model more closely. The great value of the French book lies in its being a dictionary of French architecture, and a corresponding English book would be most welcome, but this one treats of few things less than of English architecture. In the first place, so wide an interpretation is given to "the allied arts" that the lives of the saints and of the gods of Olympus, and the opinions of the *Times* newspaper on bee-houses, and a host of other things, take up much space which would have been better given to the architectural articles. And, secondly, the architectural articles themselves treat for the most part of foreign architecture. Even the words explained are often French. For example, *abat-sons*, *abat-vois*, *accolade*, *accouider*, *accouplement*, are none of them English art-terms; and, what is more, we do not want them, for they do not supply deficiencies in our vocabulary. It almost seems as if the authors cared very little about English work. The most important illustration of it they give is an *Abnery* which, we are told, is at Heckington, but which is really at Claypole;

and under *Apse*, the longest article in the volume, of twenty-seven plans given only two are English, and these chosen because they most resemble the Continental examples. The illustrations are woodcuts in the text; they vary considerably in merit, but most are good, and some are excellent. We specially note the four figures of the "Palliotto" at Milan, which could scarcely be better. On the scale on which the work has been begun, it will reach perhaps twenty volumes; so there is plenty of room for improvement yet, and for that reason we have said more of its faults than we should have done if it were complete.

*A Universal Dictionary for Architects, &c.* By Wyvill James Christy. (Griffith and Farran.) Here is the first part of another dictionary, addressed, not only to architects, but to people of nine other callings whose names we have not thought it necessary to copy in the title. Of architecture in the higher meaning of the word it has nothing to say, but it explains technical words, and is garnished with what the author calls "observations and illustrations." These contain some good advice to architects commencing practice, and now and then a joke where one would scarcely expect to find it. Here are two of the definitions:—

"*Aque*.—A shivering illness, produced and aggravated by bad drainage and damp houses.

"*Amenities*.—The pleasantness and delights arising from an appointment or situation. The word is usually employed in an ironical sense to express the gratuitous, though innocuous, abuse often heaped upon architects of important works by ignorant or interested parties."

The woodcuts must, we suppose, be classed among the jokes.

*Inventaire Alfabétique des Livres imprimés sur Vêlin de la Bibliothèque nationale; Complément du Catalogue publié par van Praet.* (Paris: H. Champion.) When van Praet's catalogue of vellum-printed books was published in 1828, the library in the Rue Richelieu contained 2,227 volumes and tracts on vellum. In 1815, many of these were restored to their former legitimate owners in Germany, Belgium, Italy, and Austria. The library now contains 2,528 volumes and tracts, but many of these are not wholly printed on vellum—e.g., numerous missals have only the canon on vellum. The arrangement now adopted has not only made it possible for the verification of the entire collection to be got through by a single clerk in one day, but, thanks to it, these books can be obtained by readers without delay. Would that it were so at the British Museum, where those books seem to be most difficult to find. A table at the end of the Inventory gives the numbers of van Praet's catalogue, with the actual whereabouts of each volume no longer at Paris, or the corresponding number of the new Inventory.

THE second volume of the *Documenti inediti per servire alla Storia dei Musei d'Italia* has been recently published. The first volume was issued at the beginning of the year, and was noticed in the ACADEMY, No. 352, p. 108. The last book comprises the memoranda relating to the excavations carried out in the southern provinces from the end of the last century until the middle of our own, the documents being derived from the State archives in Naples. Pompeii and Herculaneum are excluded from the list of places enumerated, the documents referring to the excavations of Pompeii having been already published by Commendatore Fiorelli, while those relating to Herculaneum will form the subject of a special publication. These notices of excavations are succeeded by inventories of various scattered collections. The first refers to the gems which belonged to Cardinal di Mantova, and afterwards to Pietro de' Medici. The second enumerates the antique

gold coins which formed the numismatic collection of Ercole II., Duke of Ferrara. The third consists of notes on the antiquities sold by Paolo del Bufalo to Cardinal Alessandro Farnese. The fourth specifies the statues in the villa of the Cardinal di Ferrara at Montecavallo in 1568. The fifth is an inventory of a collection of marbles offered for sale to the Duke of Ferrara in 1573. To this succeed the following documents:—Notes on the antiquities sold by Giovan' Francesco Peranda to Cardinal Enrico Caetani in 1591; Notes on the antiquities of Casa Chigi, sold in 1728 to Baron Raimondo le Plat; Catalogue of the Museo Carpegna; Catalogue of the coins in the Grimaldi Collection, edited by Bazzardi in 1754; Inventory of the marbles in the Museum of Portici; Memoranda relating to the Obizi Museum at Venice and to the Borgia Museum of Velletri; Catalogue of the Museum of Archduke Maximilian of Austria; Catalogue of the gems belonging to the Ducal Museum of Modena; Catalogue of the antique sculptures in the Palazzo Torlonia in Rome from 1817 to 1822; Inventory of Egyptian antiquities in the possession of G. Picchianti, sold to the Museum of Naples in 1827; Inventory of the coins found in the library of the Brothers di Monteliveto in Naples, which were subsequently transferred to the numismatic collection of the National Museum; Catalogue of the vases discovered at Canino, and sold to the Museum of Naples, by F. Falconnet, from 1831 to 1836. The series is closed by some *Inventari Farnesiani*, and documents relating to the acquisition of antiquities made in Turin, by order of Emanuele Filiberto and Carlo Emanuele I., from 1573 to 1616.

#### ART SALES.

WITH the sales of this week, the art sale season may be said to have come to a close, and indeed it has been flagging for some time, and has never been very brilliant. Mr. Benoni White's stock has not been such as to engage attention, and the pictures sold at Christie's on Saturday—long known as the principal sale day of the week—were generally uninteresting. On Tuesday a collection of French engravings was offered in King-street. Many were of a kind that appear but infrequently in English auction rooms, though nothing is more common in Paris. They comprised impressions after Watteau, Boucher, Chardin, Fragonard, Greuze, Lancret, and Pater among considerable painters, and after Eisen, Freudeberg, Lavreince, and others among the little masters. These masters had the good fortune to be excellently engraved. Of the engravings sold on Tuesday, some impressions were good, but many were indifferent and in unsatisfactory condition, and there was, generally speaking, an absence of the rare states attractive to the connoisseur. The prices, accordingly, could hardly be high, or deserving of careful record.

THE sale of the etchings, drawings, and pictures of the late Baron d'Isendoorn is to take place at Amsterdam, under the superintendence of Messrs. C. F. Roos, on August 19 and following days.

#### NOTES ON ART AND ARCHAEOLOGY.

THE numerous amateurs of the etchings of Méryon will be glad to learn that, at the request of the Fine Art Society, M. Burty has undertaken to prepare a complete catalogue of his work, accompanied by a critical biography of the artist. M. Burty's interest in the genius of Méryon is of long standing, and his essay on the subject published in 1863 has since been accepted by students and collectors as a standard authority for the facts of the master's career,



and a source of reference for the different states of the published plates. The work now in preparation, and for which a large portion of the manuscript is already in the hands of the publisher, will, however, take a more extended scope, and will contain the fruits of more recent research. The biographical section will treat of Méryon's double existence as a naval officer and an engraver. It will give an account of his different voyages and of his daily life in the studio, and it will contain besides numerous extracts from his private letters and artistic memoranda. In the catalogue, which will be both analytical and historical, and which will offer to collectors all the accessible information upon the different states, M. Burty has enlarged and completed his earlier work, making further use of the notes furnished to the author by Méryon himself.

M. CHARLES EPHRUSSI, in the current number of the *Chronique des Arts*, calls attention to a large and interesting collection of drawings by the French master Etienne Delaune, or Delaulne, preserved in the university galleries of Oxford. Etienne Delaulne was an engraver of the sixteenth century, who was celebrated for his small and detailed works, one of which, representing the interior of a goldsmith's shop, has lately been reproduced in Mrs. Mark Pattison's *History of the Renaissance*. Many of these drawings are designs for jewellery and goldsmith's work in general; others are designs for coins, but they seem mostly to be sketches for engravings, both for those he is known to have executed and for others probably never worked out. The collection was formerly described by Mariette, who must have seen it at some time either at Oxford or elsewhere, but it has never been much heeded, and M. Ephrussi regards it as "a duty to the admirers of this artist, who may be called a Little Master of France," to make it known to them. The whole collection consists of about 639 drawings, but of these only about two-thirds are certainly by Delaulne, the rest being, according to M. Ephrussi, either by his pupils or by artists working directly under his influence.

A FINE-ART exhibition is to be opened on the 11th inst. at Chester, the proceeds of which are to be bestowed upon the school of art of that town. The Duke of Westminster, who is a large contributor to the exhibition, is expected to be present at the opening.

AN exhibition of ancient and modern art needlework is to be held in Glasgow next month.

WE learn from the Report just issued that the Leicester Town Museum continues to grow and prosper. It has been recently enriched with a large engraved portrait of the celebrated fat man, Daniel Lambert, a worthy of Leicester, and with the capacious arm-chair made for his use, having a width between the arms of two feet eight inches.

THE exhibition of bronzes and ivories of European origin which has been held at the Burlington Fine Arts Club during the last two months closed on Saturday.

AN admirable translation into Italian has just appeared of the volume of Mr. John Addington Symonds' *Renaissance in Italy* on the fine arts. It is from the pen of the accomplished Sofia Festini Santarelli, who, in addition to her own knowledge of the English language, and of the subject of the book, has enjoyed the advantage of Mr. Symonds' careful revision of her translation. This gives it additional value and importance. Madame Festini Santarelli writes in her native Italian with great purity and elegance. She is known for her excellent translation of Mr. Herbert Spencer's work on *Education*, and she undoubtedly stands at the head of translators of English literature into Italian. Her last work

has been printed by the heirs of Le Monnier, and the taste displayed is worthy of the present representatives of the celebrated firm.

TWENTY-ONE of the paintings of the Luxembourg figure in the International Exhibition at Munich. The Luxembourg was closed for a short time in consequence of these vacancies, but their places have now been filled by pictures by some of the greatest French artists of the day, and the museum is again open to the public.

THE Fine Art exhibition at Milan will open on September 1. Two prizes of 4,000 frs. each are offered for the best works in painting and sculpture.

THE usual exhibition of the Amis des Arts at Versailles will be opened on the 17th inst.

THE French papers record with deep regret the death of Madame la Duchesse Colonna de Castiglione, better known under her artistic name of "Marcello." The Duchesse Colonna was a *grande dame* of French society, who was highly admired for her *esprit* and conversational powers. Left a widow at an early age after a few months of married life with the Duc Colonna de Castiglione, she devoted herself entirely to sculpture, in which art she has achieved a high reputation. Her first success was due to a bust of Bianca Capello, exhibited in the Salon in 1863. This was followed by the *Head of the Gorgon*, and by various other sculptures, among which *The Tired Bacchante*, *The Abyssinian Chief*, and *Redemptor Mundi* are cited as the most notable. Beside these, Marcello exhibited every year various portrait busts of a high degree of merit. One of these, called *La belle Romaine*, was engraved in *L'Art* some years ago. This talented lady was only forty-two when she died.

THE *Portfolio* of this month gives an etching by Chauvel, from a drawing by the late Sam Bough, of Cellardyke Harbour, Firth of Forth. The time at which the drawing was made is stated to have been "Sunset," but the effect in the etching is more like night. The subject, perhaps, depends upon "the fine play of colour" which, it is said, is present in the drawing. The etching does not convey any sense of this. A short dry sketch of the life of the artist is also given, but it fails to convey any impression of his rough humour and unrestrained freedom of speech. The chief interest of the literature of the number lies in a study by the editor of the science of aesthetics. Mr. Hamerton disclaims the intention of writing a systematic treatise on this subject; such a treatise would probably be above the comprehension of most of his readers, but what he has already written shows that he has given much study to the aesthetic emotions which Prof. Bain defines as "the group of feelings involved in the various fine arts, and constituting a class of pleasures somewhat vaguely circumscribed." A first article by Mrs. Charles Heaton on Clarkson Stanfield, and the usual Oxford article by Mr. Lang, make up the rest of the number.

THE *Revue Artistique* announces that the municipality of Antwerp has recently purchased, at the Visser sale at the Hague, an album containing thirty-six drawings executed by the Dutch painter, James de Wit, in 1711-12, from the panels painted by Rubens, which were then the glory of the Jesuits' Church at Antwerp. In 1718 this church was destroyed by fire, and nothing remained of the work of Rubens which it contained but a few sketches, dispersed in various European museums, and two or three sets of drawings, of which that by de Wit was by far the most important. De Wit himself etched ten of the thirty-six subjects; in 1751 Punt engraved the entire series, and Preissler engraved eighteen subjects from drawings differing but little from those of de Wit.

The thirty-six pieces which have now been purchased by the municipality of Antwerp, although catalogued as drawings, are, properly speaking, water-colours, touched up with red chalk in the flesh tints; they represent scenes from the Old and New Testament and figures of male and female saints, and are in excellent preservation. Rubens painted, in all, thirty-nine panels in the Jesuits' Church, three of which—those under the gallery—were not reproduced by de Wit, and perished in the fire, so that no trace of them is left. They represented St. Clare and her companions, St. Joseph with an angel, and St. Elizabeth with a beggar. The price paid by the municipality was 325 florins.

A BRONZE statue of Cervantes, modelled by Prof. Carlo Nicoli, of Carrara, has just been sent off to Alcalá. The casting has been very successful, and the municipality of Cervantes' birthplace have reason to be content with their new acquisition.

THE Roman Società Musicale propose holding a grand musical festival in honour of the inauguration of Palestrina's Monument. Verdi, Wagner, and Thomas are invited to take part in the celebration.

AN industrial exhibition is at present open in Genoa in the Adorno Cattaneo Palace. It consists of furniture, saddlery, harness, and leather of Italian manufacture. Everything exhibited evinces steady progress in workmanship, but in the furniture very little taste is shown in the design, and the carving is inferior to that of Florence or Siena. It is much on a par with such carving in England, but the general shapes of the different articles of household furniture are inferior to the English manufacture. The furniture from Chiavari is very beautiful, and the drawings from the technical school there are excellent. A few years ago Mr. Heath Wilson procured for Chiavari a complete series of English tools for carpentry with a view to the improvement of tool-making in relation to the local manufacture. It is a somewhat singular circumstance that no Italian chair-maker thinks of the comfort of sitters, for anything more uneasy than most Italian chairs can hardly be conceived. The famous Chiavari manufacturers should think of this. Several musical instruments are exhibited, and Signor Ermineo Montefiore offers for sale violins by Bernardo Calcagno, Vincenzo Bugger, Nicolaus Amati, Antonius Amati, and Jacobus Stainer, a contrabasso of 1600. This collection may interest musicians.

WE announced some time ago that Mr. J. F. A. Lynch was preparing a monograph on Gaws-worth Church. This has now been published at Manchester. Its chief value consists in the full account of the discovery and character of the mural paintings discovered in the church by Mr. Lynch in 1851. Their subsequent destruction is told by the author with natural indignation. The drawings made at the time, and now reproduced by lithography, are sufficient to show the style and the subjects, which are St. George, St. Christopher, and The Doom. We should add that the Rev. Dr. Hume soon after their discovery brought the paintings under the notice of the Historic Society of Lancashire and Cheshire, and his account of them will be found in its *Transactions*.

A LARGE allegorical painting called *Wine* is exciting great attention at a small exhibition of art which has lately opened in the town of Stuhl Weissenburg, in Hungary. It is by the distinguished Hungarian painter, Michael Zichy, and, unlike Cruikshank's picture of *The Worship of Bacchus*, represents the good as well as the evil influence of the juice of the grape. On one side of a huge tun, like that of Heidelberg, which occupies the centre of the picture, are seen various groups who apply wine to its

legitimate uses. A nun holds a glass to the lips of a wounded man; a German Bursch drinks to his companions; a band of soldiers accept a "last stirrup-cup" before departing for the battle-field. On the other side the demon in wine has got the upper hand, and intoxication in all its worst forms prevails. A fat monk, who sits beside the big cask with half-empty glass, gives a humorous touch by the evident satisfaction he derives from the fact that his glass can be filled again as often as he likes from that inexhaustible tap.

THE first Grand Prix de Rome in painting has been awarded to M. Bramtôt, a youth of seventeen, pupil of M. Bouguereau, and the second prizes to M. Buland and M. Pichot, both pupils of M. Cabanel.

THE death is announced, on Sunday last, at Rome, of Mr. Joseph Severn, at an advanced age. Mr. Severn began life as a painter, but he is best known through his friendship for Keats, whom he tended in his last moments. He left England with the dying poet in the early autumn of 1820, and constantly attended him until his death, February 21, 1821. The crisis was very exhausting. In the valuable journal which he kept, he speaks of himself as worn out with "beating about in the tempest of Keats' mind so long." After the death of his friend, he remained in Rome, eventually becoming British consul, a post he resigned in 1872. Mr. Severn was widely known and universally respected among the English residents in Rome.

#### THE STAGE.

THE death is announced of Mr. Charles Fechter, the actor, which took place in the United States, where he had for some years been resident, fulfilling professional engagements, which had, however, been much interrupted of lately by ill health. Mr. Fechter was German on his father's side; his mother was an English-woman. Dictionaries of biography tell us that he was born in London, and that his parents removed him to Paris very early. That his training was French was sufficiently evident in his strong French accent, which, in spite of his mastery over the English tongue, clung to him to the last, and rendered his delivery of English verse unpleasing to fastidious ears. In Paris he gained some reputation as a melodramatic actor, but did not attain the highest rank in his profession. His chief triumphs were won on our stage; fifteen years ago, indeed, no actor among us was more popular. His greatest successes were achieved in romantic drama, and in that class of parts with which the name of Frédérick Lemaître in his best days was associated, but Mr. Fechter was a very famous representative of Hamlet in days when the Shaksperian drama was not in the ascendant. Something of the popularity of this latter impersonation was no doubt due to the mere charm of novelty. Perhaps his ignorance of our stage traditions, such as they are, was even an advantage; for when playgoers found that he did not stand up or sit down exactly where other performers of the part had been accustomed so to do; that where the Hamlet of tradition put his hands to his forehead, Mr. Fechter placed them on his breast in a fashion which the discontented disrespectfully described as "pawing," there was a great deal of talk, and that is in itself a sort of fame. Perhaps the bold innovation of a blond, instead of a black, wig did more to excite the public mind in this way than any details of what the players call "business." After all allowance for fashion and accident, however, there yet remained qualities in Mr. Fechter's performances that were worthy of admiration. His movements were graceful; he knew the value of repose in due season; his countenance was singularly impressive, and he

had that most precious of all the actor's gifts a fine voice. His performance in Othello was less fortunate. The new details of action which he introduced and the liberties which he ventured to take with the text excited ridicule which was not wholly undeserved. His last appearance in London was at the Princess's Theatre, where he represented Hamlet once more in June 1872, wearing the blond wig as of old, but certainly not exciting the old enthusiasm. Mr. Fechter was born in 1824.

MR. MATTHEW ARNOLD has contributed to the current number of *The Nineteenth Century* an article on the recent performances of the Comédie Française in London, which exhibits the customary boldness and penetration of the writer. Mr. Arnold expresses high admiration of the best school of French acting, and anticipates an excellent influence upon our stage from the visit of those distinguished performers. His observations on French tragedy and the modern poetical drama of France are less flattering. He declines to place Victor Hugo in the highest order of dramatic poetry, and is evidently inclined to regard the famous Fifth Act of *Hernani* as prosaic, melodramatic, and absurd. The Alexandrine is, in Mr. Arnold's view, a fatal obstacle, from its "incurable artificiality, its want of the fluidity, the naturalness, the rapid forward movement of dramatic verse." The article concludes with an earnest plea for subsidised theatres, but does not grapple with the serious objections which are most felt by those who are most familiar with the history of protected institutions in this country.

#### MUSIC.

##### NEW VOCAL SCORES.

*Out of Darkness* (Aus der Tiefe). Psalm 130. By George Henschel. Op. 30.  
*By the Waters of Babylon*. Psalm 137. By Hermann Goetz. Op. 14.  
*Naenia*. By Hermann Goetz. Op. 10. (Novello, Ewer and Co.)

IT is rare to meet with a musician who to vocal powers of exceptional excellence unites distinctive ability as a composer. Although Herr Henschel has not yet completed his thirtieth year, the number of his published compositions is not far short of forty. His *Serenade in D* for strings (Op. 23) and his *Serbisches Liederspiel* (Op. 32) are the most important of his works already heard in London. The publication of an English version of his 130th Psalm will result, doubtless, in the performance of the composition by some of our metropolitan or provincial choral societies. It is written for a quartet of soloists, five-part chorus, and orchestra. An introduction of thirty bars, strongly resembling the opening of Bach's *Matthäus Passionsmusik*, leads into a chorus in A minor, in which contrapuntal writing is moderately employed. It is an expressive number, and free from mere pedantry or dry scholasticism in the construction. No. 2 is a trio in F for soprano, tenor, and bass, very flowing and melodious. The next section is a chorus in B flat, unaccompanied, somewhat polyphonic, but perfectly clear in detail. A bass solo in D minor leads eventually into the final chorus, which is developed at considerable length and with much vigour. In brief, this setting of the *De profundis* is a scholarly work, possessing no marked individuality, but pleasing and effective. Of the orchestration it is impossible to speak, as the pianoforte part does not contain any indications of the scoring. The work is inscribed to H.R.H. the Marchioness of Lorne. It may be remarked that while the title-page gives 30 as the opus number, on the first page of the music it is printed Op. 31. One of these figures must necessarily be an error.

The works of Hermann Goetz demand closer consideration and deeper criticism. It is impossible to make acquaintance with any of the written thoughts of this musician without feeling a fresh pang that one so gifted should have been snatched away ere his budding genius received full recognition even from his own countrymen. The ACADEMY was among the earliest of English journals to draw attention to his name, but even then Goetz was laid in his grave. The most that we can now accomplish is to treasure at its full value the small but rich heritage he has left to the art world. The setting of the 137th Psalm is the first in a series of posthumous works. Of all the Psalms this one most strongly yearns for musical expression, and it is not likely ever to receive nobler treatment than at the hands of Goetz. After a few bars of introduction based on a mournful and expressive theme, in B minor, we have a four-part chorus in the composer's best style. Extensive use is made of imitative passages, but the general effect is essentially modern and beautiful. Musicians will note an exquisite progression at the close of the unaccompanied phrase (p. 7 of the vocal score), and another on the word "Zion," five bars before the close. Passing over a short *quasi* recitative and chorus, we come to a soprano solo and chorus in D. This is a lovely movement, slightly Mendelssohnian, and purely melodious. It is followed by a more agitated chorus in E minor, "Lord, remember the children of Edom." This movement ends unexpectedly in B minor, and then, after a brief phrase for bass solo, comes the final chorus, consisting partly of a fugue based on a very bold and striking subject. Near the end, however, this merges into a reprise of the opening chorus, and thus, with the effect of unity, the work comes to a sad but tranquil close.

In the setting of Schiller's *Naenia* the melancholy vein is even more pronounced. The sentiment of the poem is decidedly pessimistic, with the subdued colouring of resignation rather than of hope. A wild and rather Wagnerian introduction in F sharp minor leads into an agitated chorus, "And the beautiful must perish." This concludes on the dominant, and is followed by a recitative distributed among the several voices, and leading to a beautiful chorus, with a flowing accompaniment, in the tonic major, "But forth she came from the sea." This eventually merges, with a diminution of energy, into the final chorus, "Yet a death song upraised by lips of affection is glorious." Here the composer seems as if he would portray exquisite content even in the midst of despair. There is a world of pathos in the concluding phrases of the work, while the appropriateness of the theme to himself is obvious. The great masters of the past have written sublime strains on the faith and hope of the Christian. It has been reserved for Goetz to illustrate musically the tendency of modern thought, and worthily has he fulfilled the task in *Naenia*. The chief characteristic of his music, exemplified in these scores and elsewhere, is its spontaneity. It is pure inspiration, bearing no trace of labour or constraint, despite its polyphonic character and strictly modern feeling. In this respect Goetz may compare with Schubert, wide as may be the divergence in other points; but of both it may be said that they left "a rich treasure, but still fairer hopes." It may be added that in all probability *Naenia* will be performed within the next few months by the Cambridge University Musical Society and by the Borough of Hackney Choral Association. A word of praise is due to the Rev. J. Troutbeck for his English adaptation of the words of this and the other works here noticed.

HENRY F. FROST.